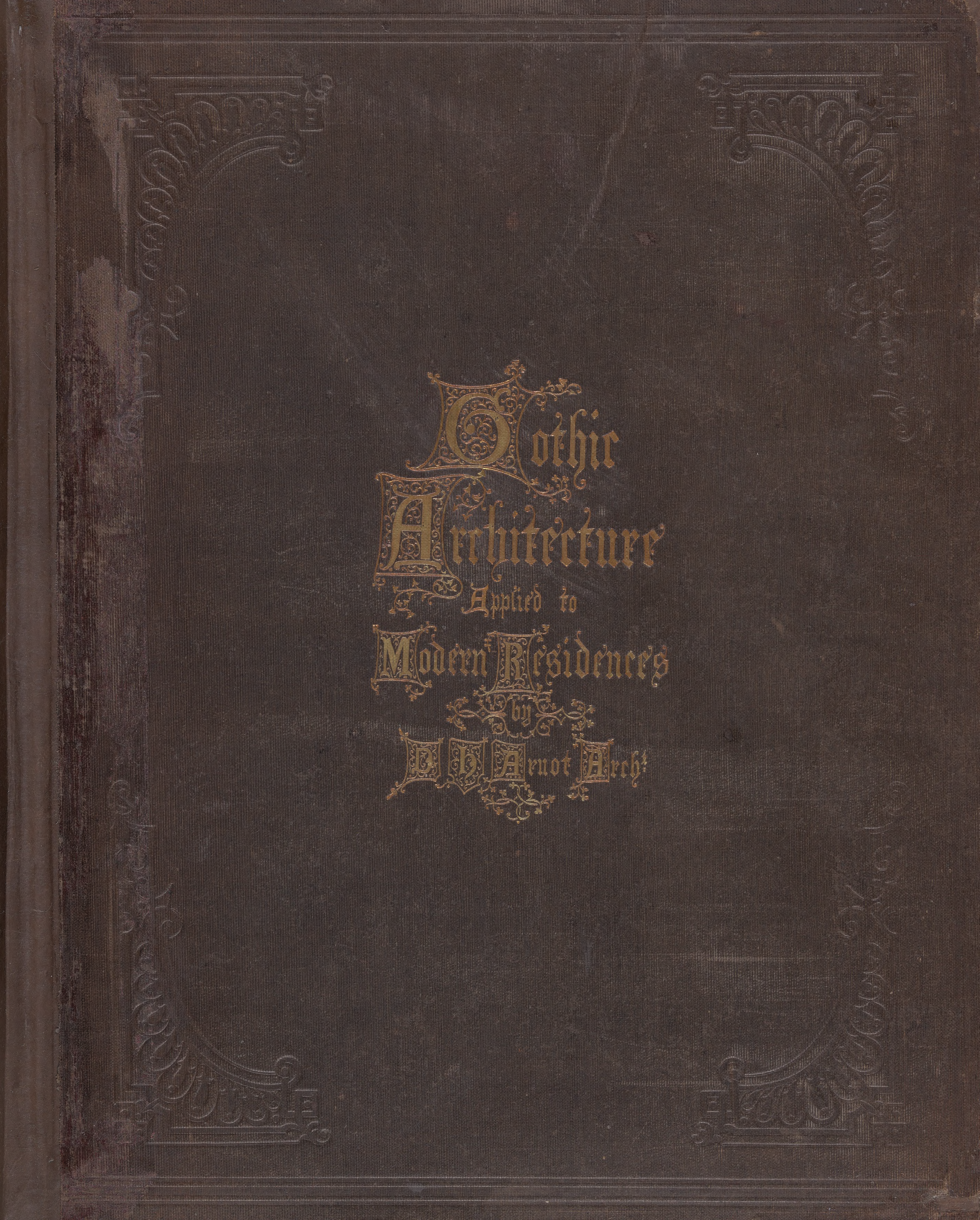


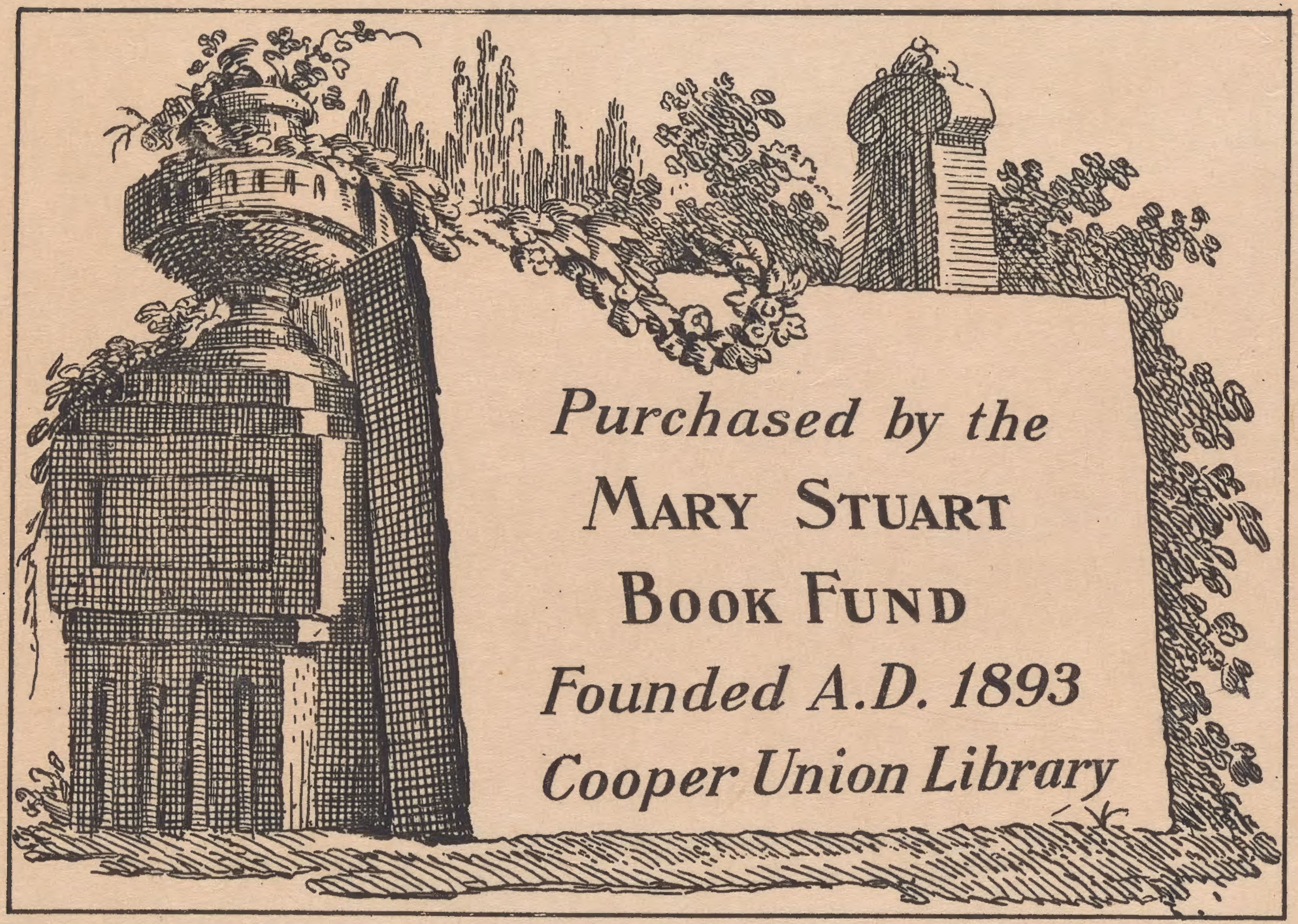
Gothic Architecture

Applied to

Modern Residences

by

D H Arnot Archt



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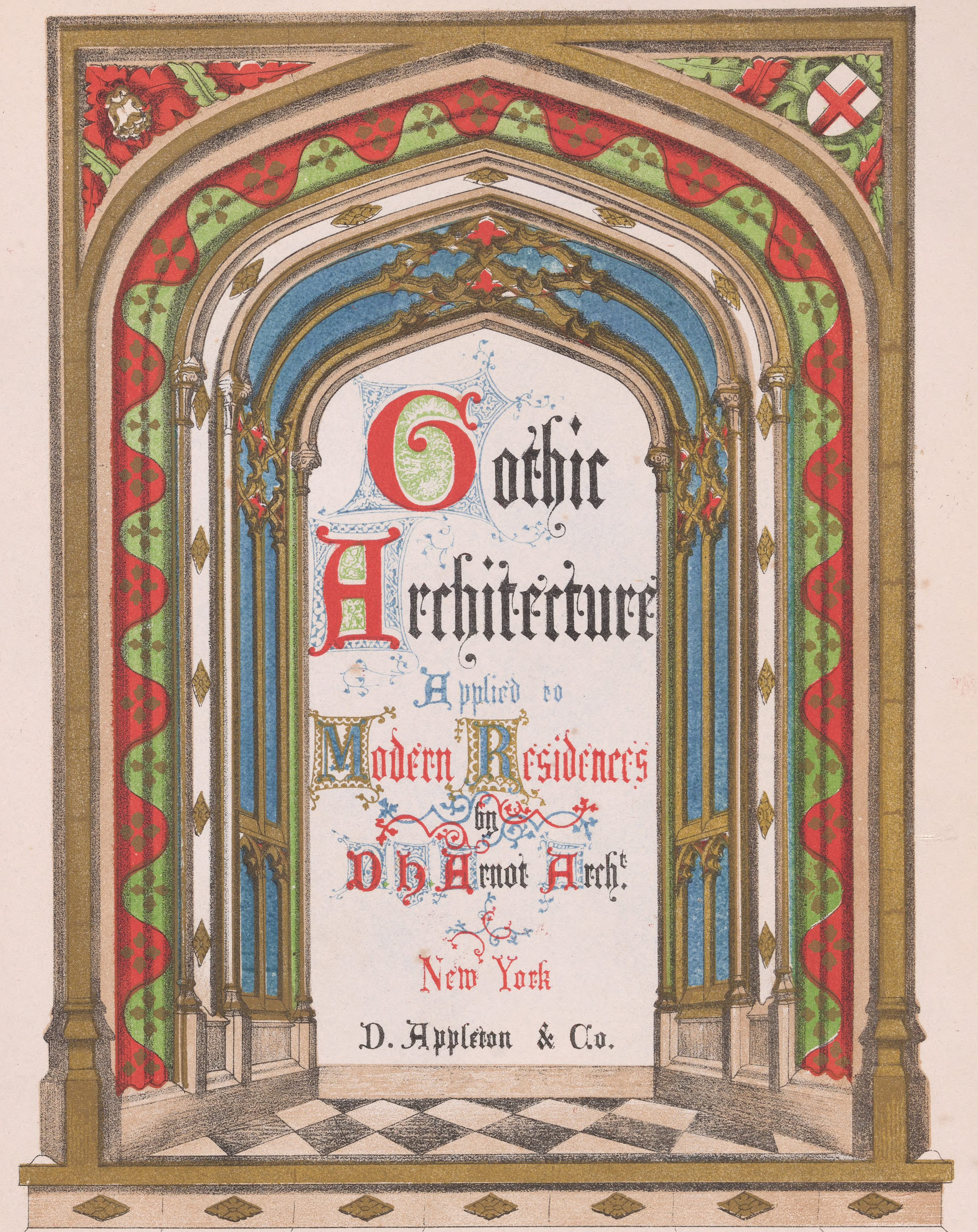

Gothic Architecture

Applied to

Modern Residences

by

D. H. Arnot Arch^{t}.

New York

D. Appleton & Co.

Entered according to act of Congress in the year 1850 by D. H. Arnot in the Clerks office of the District Court of the Southern District of N. York.

Printed by Nagel & Weingaertner N. Y.

GOTHIC ARCHITECTURE

APPLIED TO MODERN RESIDENCES:

CONTAINING

DESIGNS OF ALL THE IMPORTANT PARTS

OF A

Private Dwelling,

EXHIBITED IN

ELABORATE PERSPECTIVE DRAWINGS;

TOGETHER WITH

LARGE AND COPIOUS DETAILS.

BY

D. H. ARNOT,
ARCHITECT.

NEW-YORK:
D. APPLETON & COMPANY, 200 BROADWAY.
PHILADELPHIA:
GEORGE S. APPLETON, 164 CHESNUT-STREET.
M.DCCC.LI.

ENTERED, according to Act of Congress, in the year 1849,
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PREFACE.

To select from the simple elements of design the most applicable and intelligible forms, and combine them in the most useful and imposing manner, without affectation or distortion, is considered the great aim and duty of the architect. Those elements exist either in shadow or substance; in shadow when conveyed to the mind by description, for delineation is but a graphic description; and in substance when impressing the beholder, by their venerable and all-engrossing presence, with the zeal and emulation of their authors. Such zeal we would wish to bestow on the pages of this work, as to indicate from which of these sources we have derived our store of rudimental wealth; which our task will be to model and apply to the adornment of modern residences, in the following order:

To the entrance, which is in a measure the index to the interior; to the stoop and vestibule; and to the hall and staircase, which in ordinary city houses, so far as dimensions are concerned are certainly contracted, but are nevertheless susceptible of a high degree of architectural beauty in the Gothic style, for to its true display or successful practice, great width is not so desirable as in the various styles of Classic Architecture; which, being based on the Egyptian, are seldom seen to advantage, unless extreme breadth in proportion to their altitude can be obtained. To the parlors communicating with folding or sliding-doors, according to the generally received plan, and to the more elaborate finish and decoration of various subjects interiorly where a higher degree of enrichment is desirable. Lastly—to the judicious selection and disposition of the detail and ornament most appropriate to the leading features of the exterior.

The perspective drawings are such as to give a true idea to the owner selecting specimens for the adornment of his house, and are accompanied with all the necessary details to a working scale, to enable the mechanic to give an accurate estimate of cost, based on actual measurement. The surfaces and girths of mouldings of Gothic design, will prove in most cases of less superficies than any Grecian, Roman, or Egyptian model; and consequently, if its practice is thoroughly understood, less costly as requiring less material; and less subject to decay as presenting less surface to the action of the weather or other causes; and from the depth of cutting and picturesque grouping of the mouldings, in want of less carving to produce richness of surface, than any other style.

Although numerous specimens and adaptations of Gothic art are already before the public, still they relate to places and purposes foreign to the taste and practices of this country; consequently in this particular branch of art, this work may be considered as the first attempt to supply a want which has long been felt by both the professional man and amateur.

New-York, 50 *Wall-st.*, *January*, 1850.

NUMERICAL LIST OF PLATES.

Col.—Title Illuminated.
l. 1.—Plan of Door-piece, showing soffit. . . . . Scale 1 inch to the foot.
c. 2.—Two Elevations of Doors. . . . . Scale $\frac{5}{8}$ inch to the foot.
c. 3.—Perspective of Door-piece.
l. 4.—Section of Door-piece. . . . . Scale 1 inch to the foot.
l. 5.—Plan of Staircase, with details enlarged. . . . . . Scale $\frac{1}{2}$ inch to the foot.
l. 6.—Elevation of Staircase, with details enlarged. . . . . . Scale $\frac{1}{2}$ inch to the foot.
c. 7.—Perspective View of Staircase.
c. 8.—Hall-door, Elevation, with enlarged details. . . . . Scale $\frac{5}{8}$ inch to the foot.
l. 9.—Plan of Parlor. . . . . Scale $\frac{3}{8}$ inch to the foot.
l. 10.—End Elevation of Parlor, and enlarged plan of window. . . Scale $\frac{3}{8}$ inch to the foot.
c. 11.—Perspective of Parlor, first view.
c. 12.—Perspect. View of Corbeling, Cornice and Ribs of Ceiling with Sect'ns. Scale $1\frac{1}{2}$ inch to the foot.
l. 13.—Side Elevation of Parlor, and enlarged Plan of Chimney-breast. . Scale $\frac{5}{8}$ inch to the foot.
c. 14.—Plan and Elevation of Sliding-doors. . . . . . Scale $\frac{1}{2}$ inch to the foot.
l. 15.—Plan of Parlor, No. 2. . . . . Scale $\frac{3}{8}$ inch to the foot.
c. 16.—Perspective of Parlor, second view
c. 17.—Perspective of 1st Story Windows and Balcony.
c. 18.—Elevation of Balcony. . . . . Scale 1 inch to the foot.
l. 19.—Section of Balcony, with enlarged details. . . . . . Scale 1 inch to the foot.
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c. 35.—Elevation of Window and Case to Library. . . . . Scale ¾ inch to the foot.
c. 36.—Perspective of Library.
Col.—Illumination of Centre Ornament. Pl. 9. . . . . . To follow Plate 9.
Col.—Illumination of Chimney-breast. Pl. 16. . . . . . " " " 16.
Col.—Stained Glass, Sliding-doors. Pl. 14. . . . . . . " " " 14.

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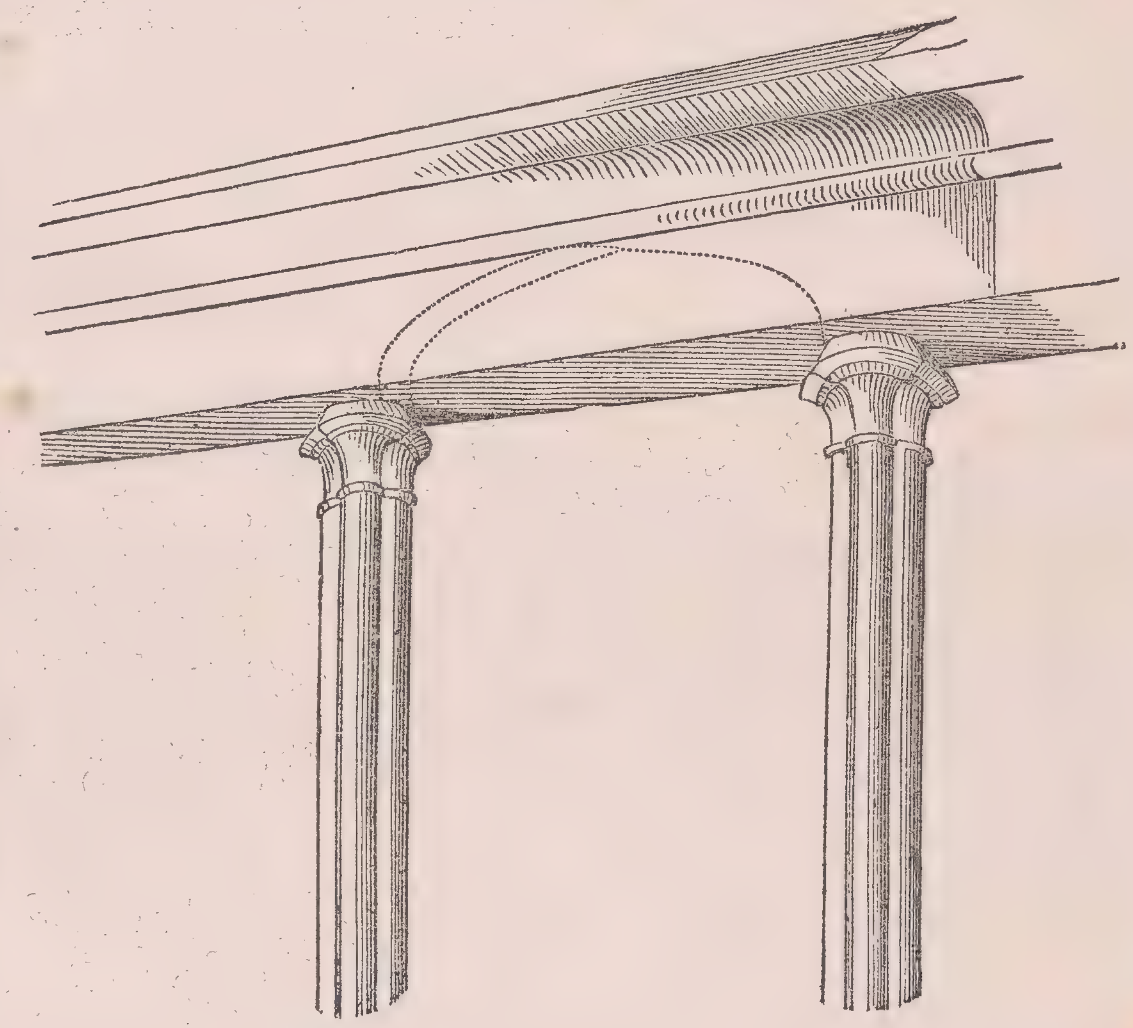
APPLIED TO MODERN RESIDENCES.

CHAPTER I.

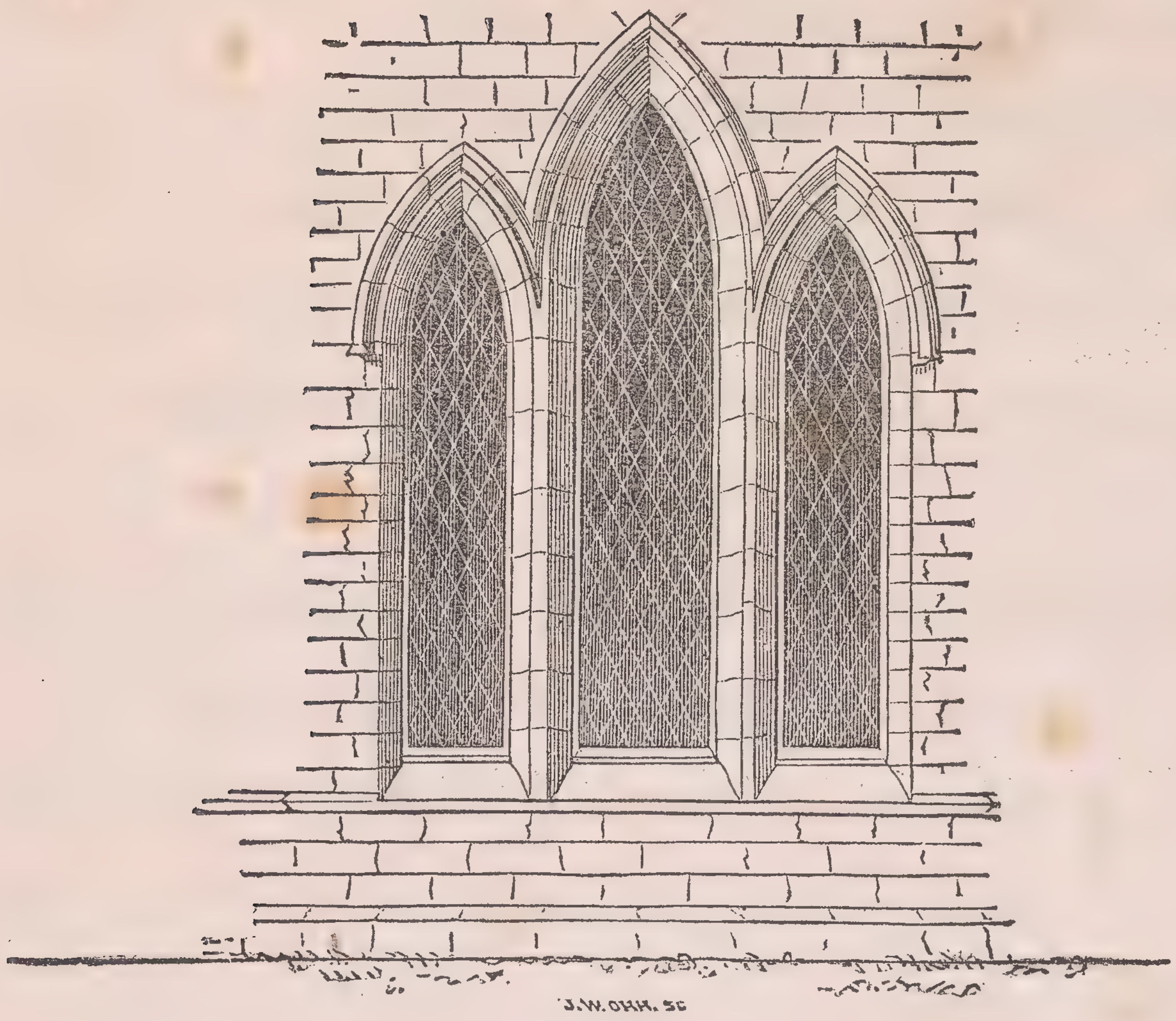
In what is generally termed fine designs for residences, too much of the temple or ecclesiastical has usually been perceived and admitted, in some cases to the pride and gratification of the owner, but more frequently subject to the reprehension of men of better taste. For in this art of Architecture, as in almost all others, nature and simplicity are indicative of refinement, and not, as is too often considered, of intricacy and elaborate combination.

Now, we are at a loss to conceive what impulse directed the construction, or conceived the adaptation, of such tall, attenuated pillars, encompassing a square mass of glaring white and green, so frequently distorting the outline and destroying the harmony of wood and field in so many of our most beautiful retreats; possessing all the accompaniments of column and entablature, derived from Grecian temple or Roman Pantheon, but so irregularly applied as to render the composition ridiculous: being adopted simply to suit the doors and windows occurring on the surface, according to the internal arrangement which convenience or caprice might suggest; for unless either the openings or columns were relinquished, it would be altogether hopeless to produce conformity.

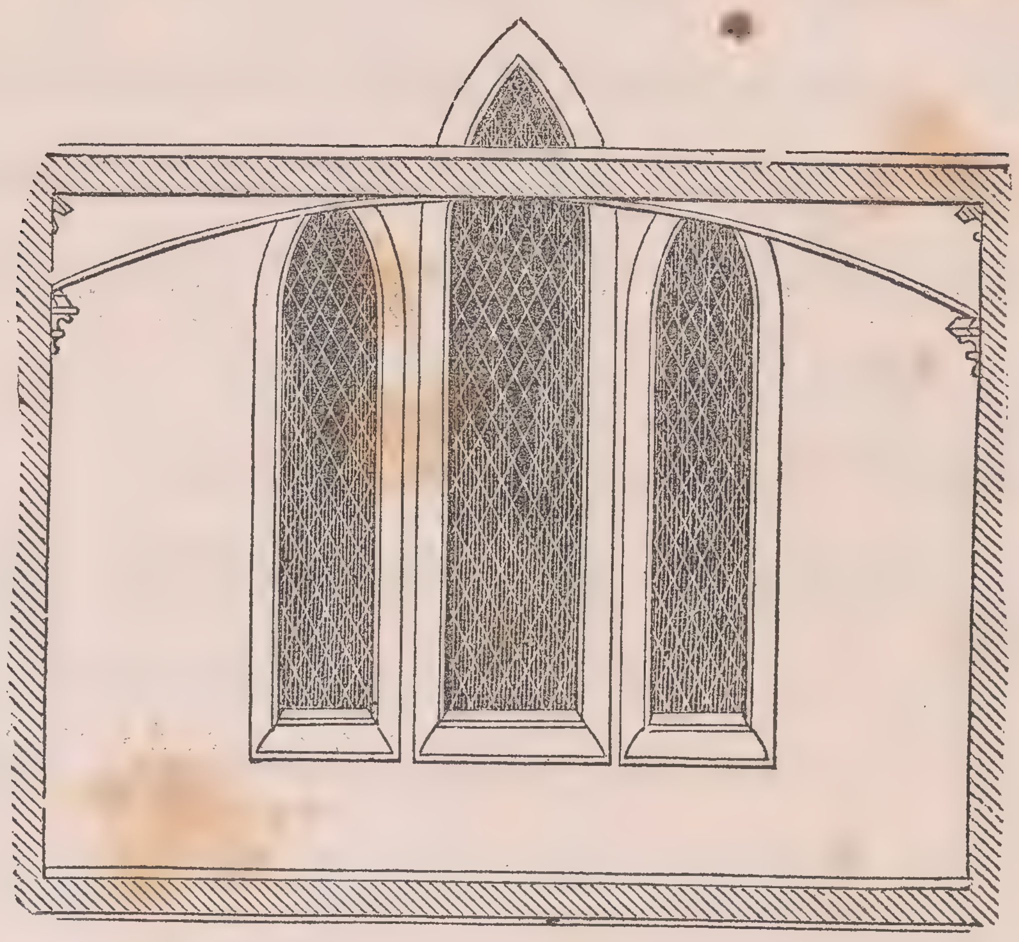
The fancy for temples is, however, declining, and has now almost expired, either from the strong voice of censure and ridicule, or the desire for something more novel and *distingué*. It is to be feared that to the latter feeling we are mainly indebted for the reaction which has taken place — for unluckily we must endure a repetition of those features and decorations peculiar to and constituting Church Architecture, in every store-front, and on every window, to the infinite derangement of the old economy of sash and blind-making. But of this we should make no complaint, if the adaptation were consistent; but considering the true principles of Gothic Architecture to consist in the vertical line, as those of Classical Architecture in the lateral, what ought to be our grief and reprehension in beholding such incongruous combinations as the following, at the same time below as it is beyond criticism? This amalgamation had a being some time about the era of the last great fire (1845), and has since been circulating with woful rapidity. It does not seem to be understood that to violate the principles of design is tantamount to the deposition of nature from her seat, and reason from its throne; for, on inquiry, it might be discovered that a horizontal line on a Gothic shaft and cap is a solecism, and a feature which we could freely challenge all previous example to furnish. Innovation is tolerable when it bears evidence of reason and judgment; but without this it is the true index to ignorance and want of thought.



Exteriorly and interiorly an elevation ought to correspond. This is a principle received as well by men of study as by the impulse of common sense, which, when we see disregarded, we naturally condemn the empiric as devoid of either. By straining after the ecclesiastical in our application of Gothic Architecture to modern residences, the ambitious architect will often find himself in such straits as the following:



EXTERIOR.



INTERIOR.

It is questionable if an owner, viewing this as truly before building as he would have an opportunity of doing after, could be induced thus to perpetuate another man's blunders at his own personal expense.

Doors.—It is reasonably assumed that doors formed the first object as well as subject of architectural study and decoration, even before pillars or columns made their appearance; for the arms of a chief, or the crook and scrip of a shepherd, crossed on the opening of a tent, would afford an idea of security as well as ornament, and form most likely the sole attempt throughout of prominence or distinction.

In ancient temples there seems to have existed an idea of superhuman vastness in doors or entrances, if we might argue from their width and altitude. In respect to their width, we have good reason to suppose it was demanded by the great concourse thronging those edifices of religion: but their altitude, in the best Egyptian examples, amounted even to the interminable, as in the great temple of Tentyra;—this being of necessity perpetually open, the interior was screened by a stone curtain, which formed part of the design of the temple itself. Although prudence might complain of a repetition of this feature in modern times, or find it difficult to conceive it plausible in those problematic ages, still there is an air of lofty feeling in its conception, and true, imperishable sublimity in its contemplation.

Neither was the altitude of the doors of the Greeks a matter of domestic economy, as some suppose, to admit light in the absence of windows—for being open-roofed, their interior would be amply lighted; but rather the influence of the principle which imparted it to their Egyptian models. With the Romans, however, the door became shorn of its fair proportions, and their works bear evidence of being built for men instead of gods.

Moderate sized doors and lofty windows are together strikingly characteristic of the earlier and middle Gothic ages; in fact that feature pervades every era to a greater or less extent, except in some instances, such as in Lincoln Cathedral (Great Britain), where emulation seems to have outstripped conventionality, and vied in altitude with the beetling rock itself.

But what our aged prototypes lost in their doors they gained in their windows; the ethereal spirit of heavenly light might there have scope to shed its influence, tinged with the hue of rubies and emeralds, on its passage to the humble altar and contrite worshiper; the door of the mediæval edifice has been retained, and has descended through centuries to us, though impaired and defaced by Grecian and Roman trimmings; but by those peculiar tides that regulate fashion and change, we have a revival of its ancient accompaniments springing up amongst us. This leads to the consideration of plan of door-piece (plate No. 1), wherein, by a simple combination of individually commonplace mouldings, and grouping of members, a depth of shadow and a quiet richness is produced in the jambs, which can be appreciated by viewing it in perspective (plate No. 3). This effect might be further enhanced by splaying the jambs on an angle of 45 degrees, an angle beyond which it is seldom necessary or prudent to bevel Gothic mouldings; then follows the paneling, on a surface at right angles with the face of the building, and continuing on the soffit or crown of the arch. This paneling is embraced by four circular shafts in each angle of the compartment, with capitals, over which the mouldings change, and may unite in a boss, as shown on plan; but this is optional: they are drawn continuous in perspective view. The door itself is shown in section, and in two leaves; also an enlarged section of the exterior jamb.

Plate 2 gives in geometrical elevation two doors for this design, both folding in leaves; which in the first instance curve in accordance with the arched opening, and in the second finish square to the transom of fan-light. In the first, light to the hall is obtained through the perforated tracery in the head of panels; and in the second, through the fan-light. In point of elegance and purity of design, the first is preferable; and would be invariably adopted, were it not that preconceived notions of convenience or fashion sometimes control the judgment, precluding all hope of change or advancement to a more perfect taste. This is partially excusable, however, when we find the same inconsiderate views of economy have been entertained by those whom time has sanctioned as authorities, and are extensively manifested in the restorations of doors to some of the most conspicuous and reliable productions of ancient art. But now it is generally conceded that such impediments to the free scope and extension of the jamb-mouldings into those of the flowing archivolt, are violations of those principles evinced by our exemplars which it ought to be our study to preserve pure and uncontaminated.

Plate 3 is a perspective view of this frontispiece, being more immediately taken from an executed example than a linear transcript of the geometrical drawings; from those it differs in the octangular shaft being drawn continuous instead of being stayed by the capital at the spring and changing its section in the arch; and also in the first circular shaft being shown discontinuous, instead of springing without a cap and unchanged, as shown on section. The practice of continuing or discontinuing jamb-mouldings at the spring is optional; but on the introduction of a capital, their change becomes no longer a matter of choice, but absolute. This door-piece may either be elevated on a flight of steps, or not, as the height of the basement requires, without materially affecting the general aspect of the design. The spandrils formed by the arch mouldings below, and by those of the squareheaded label on the side and top, are composed of foliage, the richly-carved leaves and stems of which being judiciously undercut, would contrast agreeably with a shield or other emblematical object, polished smooth, and encircled by the branches.

Beyond the unfolded doors a perspective of the hall is obtained, beginning with a subdivision intended to convey the idea of a vestibule, having a centre ornament on the ceiling, with a suitable lamp suspended. The arch forming this subdivision or compartment springs from corbels, it being objectionable, where the space is limited, to continue the jambs to the floor. The furniture shown is a chair, which it is thought best to have of a massive, bold character, made out of solid wood, either oak or black walnut.

Exteriorly the label terminates in a corbel formed of shields; but where its terminii can be produced, it is equally suitable to finish with a simple return of the mouldings, forming a label-knee.

Plate 4 gives the section of the platform and inner step, with the label, jamb, and panel mouldings consecutively; also of a transom dividing the door from the fan-light, should such be deemed indispensable – the continuation of the mouldings forming a side elevation of the whole.

The cost of such a door-piece, of stone, would at the present rates amount to	$225 00
To which add for steps, platform, and newels,	75 00
To reduce the cost:	
Suppose the exterior mouldings of jamb extending over the first circular shaft to be of stone, and the remainder of wood, the portion of stone, including platform and inner step, would cost	125 00
The remainder of wood, with doors,	50 00

CHAPTER II.

The decorations of a modern hall, when its dimensions are controlled by the usual width of a city lot, must depend entirely on the management of the ceiling, and the judicious arrangement of the staircase. The doors and door trimmings, if properly disposed, will be found amply sufficient to decorate and diversify the side of the wall in which they are placed, and ought, if practicable, to occupy that on the right hand of the entrance.

The hall is frequently approached by a compartment representing a vestibule, and in many cases, especially in the Gothic style, to the evident advantage and embellishment of the whole. This compartment might either be enriched by ribs uniting in a boss in the centre overhead, or by the introduction of a flower, of moulded rose-tracery, as exhibited in the soffit of the design for an entrance (Pl. 3). It is advisable, in designing such centre ornaments, to refrain entirely from the introduction of foliage after the manner of classic examples ; the natural and easy foliation of the Gothic moulding affording ample richness, and in its smooth lines, interlacing and radiating, implying the probability of being worked on the surface, instead of an excrescence retained in its place merely by the adhesion of plaster. The numerous and diversified examples of rose or wheel windows pervading every age of Gothic art, are highly suggestive of new and elegant combinations in the composition of this class of ornament. Those patterns, although purely ecclesiastical when existing in their capacity as windows in a vertical position, obviously become subdued when reduced to simple panels on a lateral surface. Their introduction as centres, either to halls or apartments, has not hitherto been customary even in Europe; but considering the inapplicability of groining to the usual dimensions of modern rooms, and the monotony to be apprehended from the invariable use of paneling, they are likely to become a very general, and undoubtedly appropriate embellishment.

Staircases, as they exist in early Gothic buildings, seldom evince any attempt at decoration, or an adequate provision for lighting, or facility of ascent—affording merely space enough for one person at a time. In some edifices of fair architectural pretensions even, the steps are nothing more than stones in their natural state wedged into the wall, as in Cathcart Castle, North Britain; for in matters of economy, when durability was essential, the primitive notion seems to have prevailed, that the surfaces polished by the hand of time were encrusted with a mail beyond the gift of art. Instances, however, exist, indicating that when stairs became the object of architectural display, they were treated as features capable of enhancing the effect, and bestowing a peculiar character on the composition, if we may judge from the prominent place given them in the exterior elevation in many of the best examples, as in the staircase of the Registry, Canterbury Cathedral, in the south, Haddon Hall in the north, and Crosby Hall in the capital or centre of Great Britain—evidences so conspicuous, as to place beyond question the value attached by the fathers of Gothic art, to an adaptation incorporating the useful with the ornamental.

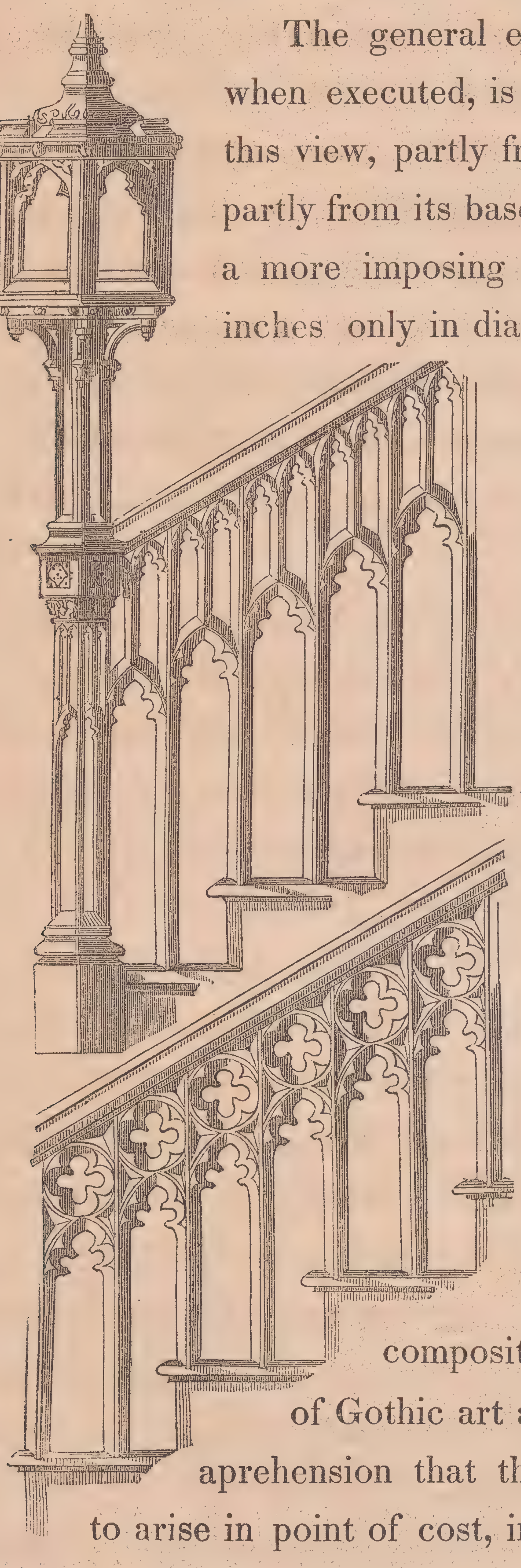
Custom, and conformity of wants and habits, render the position of the staircase no longer optional. In ordinary instances it is better, perhaps, to be partially restrained by time-honored use, than suffer those vagaries whereto untutored skill or unrestricted space is apt to lead. Irrespective of the position, sufficient scope to ingenuity remains in the necessary details, which in the staircase, over all the rest of the interior, present a variety of form and purpose susceptible of the most picturesque construction, and wherein the ribs, pendants, and bosses of Gothic architecture may occupy an appropriate place. The openings of doors and windows on the landing or intersole, besides, require more discrimination in their disposition than the simplicity of the subject would seem at first to imply. It is only by a studious observation of the design and object of each, and under the influence of the principle of utility, that a perfect plan can be produced, forming the basis of architectural decoration.

The value of such pre-consideration is more obvious where there is evidence of its having been utterly neglected, where the continual recurrence of an awkward feature from want of calculation, forming a perpetual eyesore, is more likely to strike the observer, than where every object and opening occupies its most fitting and convenient position.—Closet doors are objectionable on the first landing, as tending to crowd those of more importance, and confuse a visitor. So are doors to hall bedrooms, when the landing is so narrow as to bring them close to the stairs, or reduce their width below that of the others. Those apartments had better be appended as ante or dressing rooms to the principal bedrooms, than injure the ascent of the stairs by a short turn and narrow winders, in order to obtain space for a superfluous door.

The plan of a staircase (Plate 5) consists of straight flights of steps with a platform, from which, at a convenient height, open the windows; or in other instances, as it may happen, the door to the apartment over tea-room or to the balcony over rear piazza. In more extensive houses, a different arrangement would follow, which will be fully exemplified in the second illustration of this portion of the house, wherein the stairs being nearly in the centre, between the front and rear, and thereby deprived of direct light from the windows, will derive it from the roof. With the plan is given the paneling on the soffit of platform, and enlarged drawings of the ribs and the pendants at their intersections. The place of the latter might be suitably supplied by a boss, or the ribs simply mitred into each other. This portion may equally well be constructed of wood as of plaster; in which case it is not so necessary to attain to that smoothness and lustre considered so indispensable in trimmings generally, for the roughness and character as left by the hand of a skillful workman, has always been to connoisseurs the charm of original productions. Not so with the rail, or portions accessible to the hand: to those, the applications of sand-paper and varnish may be duly bestowed.

The railing and paneling which inclose the basement stairs, are given in Plate

6, with enlarged portions of each. This inclosing would not apply to the first story when the principal living rooms are below. Its place should then be supplied by a railing of the same description as that of the stairs, and a similar inclosing would be required in the basement to the stairs leading to cellar.



The general effect of the geometrical drawings of this design, when executed, is given in the perspective, Plate 7. The newel in this view, partly from its proximity to the eye of the spectator, and partly from its base coming without the limits of the picture, assumes a more imposing size than it really possesses, it being drawn six inches only in diameter at the base, in the plan from which the perspective was taken. Its top may be suitably occupied by a lamp, or a frame designed for inclosing one, according to the sketch in margin. This affords another design for a newel, and two more patterns of railing with two rails to each step. The rails present a greater surface on the side, than on the end view. They might apply exteriorly as patterns for iron railing to the stoop, or by a slight modification, to the level railing of areas or balconies.

The component parts of this design for a staircase, are not necessarily more intricate or expensive than those of a Grecian or Roman origin, and were it merely from a desire to diversify the prevailing monotony, might occasionally be found to impart novelty and freshness to a composition. It is true, the noble and imposing features of Gothic art are but sparingly developed. This is owing to the aprehension that those almost insuperable objections, which are apt to arise in point of cost, in contrasting the new with the ordinary devices, would be allowed to militate against a fair discrimination between the distinct properties of each. A caution and moderation has therefore been deemed most prudent in the selection of ornaments; and if they reflect but the shadow, it is presumed they retain a few of the characteristic traits and attributes of the originals.

Openings on the hall, as vestibule and parlor doors may be appropriately trimmed, according to the elevation given in Plate 8, presenting a more massive aspect than would be necessary in the apartments. The paneling of door and the spandrel, in the head of arch, are enlarged more with a view to convey the true effect when executed, than to the explanation of the principle regulating the formation of the foliations and cusps composing the tracery. To this a separate illustration will be assigned, in a future portion of the work.

CHAPTER III.

Parlors, in the modern acceptation, imply a general reception-room or suite, corresponding in a measure to the hall of ancient times. And in accordance with their purpose, deserve the strictest attention to those accessories which are generally supposed capable of producing the most favorable first impression. The first glance of the eye embraces much, and is frequently the preceptor to judgment and the discrimination. To meet this favorably, and afford a subject whereon it may afterwards repose with interest and complacency, is accordingly the main purpose of the design. In ordinary houses this depends entirely on the furniture; but there is something so ephemeral in being indebted to mere movables for effect, when the staid and placid features of constructive art are available, that it becomes a matter of surprise why any doubt should exist, which to retain and which to relinquish. The acceptation of the one does not, however, involve the sacrifice of the other; on the contrary, an adaptation and keeping ought to prevail between them, which, properly distributed, would evidently tend to the beauty and harmony of the whole.

The halls of old, comparatively bare of furniture, depended on the ceiling or roof for their architectural effect. Sir Walter Scott evinced a true appreciation of this imposing feature, in the design of the hall at Abbotsford, where corbeled beams, and drooping pendants, in endless succession, producing a variety of light and shade, contributed to form a canopy, unostentatious from the simplicity of its material, but refulgent from the effort of art and genius. Although to a certain extent restricted in shape and altitude in modern imitations of the olden style, it does not therefore follow, that the attempt should be relinquished. Obstacles ought rather to stimulate to new endeavors to compensate for the want of those adventitious dimensions, formerly inherited, and call forth an exertion to fashion what we now possess to the utmost advantage.

It is doubtful whether we are to be benefited more by an absolute obedience to the dictates of experience or past example, than by the exercise of the discriminative faculties in discovering means to meet the exigencies of the present. We are at a loss to discover any corresponding features of plan or proportion between the present and the past. It is highly improbable that from all the accumulations of bygone industry, any portion could be found capable of being transplanted. The application of the principle, and not the plagiarism of the models it has created, becomes the true aim and practice of modern ingenuity.

In regard to matters of economy, and secular arrangement of the conveniences of plan, this age can borrow nothing of the past. To envelope the groundwork or basis afforded by previous experience, in a befitting manner, is all that is left to the province of art.

To characterize the style of architecture selected for any particular purpose, more distinctive properties are required than can be conveyed by the mere use of the peculiar ornaments. The proportions are its true evidences, and vary, according to the era, from the massive and solemn, to the light and graceful. The latter would seem more suited to domestic purposes than the former or intermediate stages. And the elements accordingly, used in composing the accompanying designs, are organized chiefly in this opinion, with a scrupulous regard to the consistency of the details with each other, forming that harmony of parts, so essential to the existence of symmetry.

Plate 9 is the plan of a front parlor, twenty-four feet by sixteen in dimensions, showing the decoration of the ceiling, which is such as to admit of the room being either increased or diminished without affecting its arrangement. The centre ornament is designed with a view to its panels being illuminated, which might be done with propriety, without involving the other portions in a similar expense.

Plate 10 is a geometrical elevation of the end of the room looking towards the windows, with an enlarged plan of one, opening interiorly, and closing against a stationary mullion and transom. Giving also the general thicknesses of material in the construction of the wall.

Plate 11, is a perspective of parlor, with the front windows in full view. Through the open casement of one looking out on the balcony, and through the doorway into the hall. The ceiling shown in accordance with the delineation in plan Plate 9. A pier-table is corbeled out between the windows, supporting a design appropriate for a mirror, or as paneling for decorations in fresco. The space reserved is wider than usual, and ought always to be as ample as the convenient use of the adjoining objects will admit. In the centre, immediately on the right of the entrance, a table is placed corresponding in design to the surrounding architecture; between it and the fireplace, a suitable chair,—neither of which ought to exceed the usual price of handsome furniture, unless from the fact of their being made from a particular drawing, instead of following the usual patterns. The design on the mantel-shelf gives an idea of Gothic candelabra, the lights having canopies serviceable either as shades or reflectors.

Plate 12, represents the corbeling used to support the cornice, and connecting with the ribs of the ceiling; likewise the pendant at the termination of these, in the moulding or rib running parallel with the cornice. Accompanied with a section of the cornice and a plan of the mouldings, springing from corbel, with the projection and shape of its capital or tablet. Showing the mouldings of both produced, and the manner in which they are mitred.

Plate 13, gives the side elevation containing fireplace, with the arrangement best calculated to incorporate the frequently objectionable projection of chimneys with the design. The flues being disposed as shown in the accompanying plan, renders the encroachment on the apartment eight inches only in the most flimsily constructed houses, and in those of a more substantial class, might be accomplished without any projection whatever. The area of the flues ought to be equal to those in general use, but differing slightly in proportion, being a little narrower, but longer accordingly.

Plate 14, is the principal portion of end elevation embracing the sliding or folding-doors; being of more architectural pretension than the other sides, it is exhibited on a larger scale. The paneling is a little more elaborate than that of the other doors, and with the spandrel of the arch, would require to be drawn more in detail; but as both may partially apply in the illustrations necessary to the exemplification of the future portion of the work, any further development is for the present deferred.

In giving a second view of this parlor, a few modifications have been made in the design of ceiling as shown in plan Plate 15, the ribs being extended over the entire surface, instead of terminating in the border, as in the first example, and at their intersection in the centre, enriched by a large boss. Although introduced but sparingly, they are sufficient to convey a correct notion of the effect of Gothic ceiling as partially displayed in perspective, Plate 16.

A more elaborate disposition of ribs would necessarily enhance the richness of the design; but so long as the requisite number is obtained, and so arranged as to form the apparent support of the ceiling, the purpose is adequately fulfilled.

In the perspective view, Plate 16, the chimney-breast is paneled, showing the effect which it is possible to produce by appropriate decoration. It is difficult to prescribe to taste and fashion in the selection of the most suitable object to occupy its centre. Sometimes a mirror would be thought most becoming; at other times, a picture. Happily, however, it seldom devolves on the architect to lead the way in matters of change; if he can but succeed in accommodating each mutation to the comparatively inflexible principles of his art, a great point will be gained, and his care and industry commensurately rewarded.

The chimney-piece, should the walls be left of their natural color, to produce the most brilliant contrast, and harmonize beautifully with the lustrous polish of the grate, ought to be of that dark, though not opaque marble, known as Verde Antique, which, although like all other substances of a sombre cast, ill-adapted as the vehicle to architectural study, from the obscurity caused by the assimilation in color of the shadow to the substance, is nevertheless desirable from its intrinsic beauty as a material, thereby affording a substantial reason for the sparing distribution of ornament. The shelf ought to be of moderate projection, and a moulding of a bold section, without square or acute angles, would be more suitable in this style than the usual slab. Critically considered, the slab is a plinth, and as such bears no affinity to the details of Gothic origin.

The grate should be set as shown in elevation, Plate 13, without those flat cheeks or slabs within the jamb, the introduction of which has hitherto been more a matter of habit than requirement. By the arrangement of chimney-breast the mantels can be expanded or contracted to suit any width of grate, irrelative of the breadth of the breast itself. A slight regard to adaptation in the arched curvature of the grate to the opening of the mantel, will be fully compensated in the effect produced.

In jointing arched mantels, when deprived of the facility afforded by an impost moulding, it is still preferable to have the joint at the spring, instead of the key of arch. The eye may be diverted from its presence by the introduction of a shield, or other simple ornament, in the spandrel.

The second view in perspective, extends through the partially open sliding-doors into the adjoining parlor, the general features of which would resemble the first. A few matters of detail, such as the reverse trimmings to large doors, and the corbeling on the walls, it might be judicious slightly to curtail in richness and depth of moulding. And in such cases, where the entire length of the front-parlor cannot be conveniently repeated, four, or even six feet less would not materially injure the effect.

CHAPTER IV.

THE exterior features of the principal story will now form the subject of consideration. Next in importance to the entrance, which has already been illustrated, are the windows; and to their just proportion and trimming, and their relative position to each other, we must owe all that can be obtained of architectural character in the exterior elevation of the city residence. The mere window or opening, apart from decoration, has nothing to commend itself to the most indifferent spectator, any farther than in point of economy as a mere space for the admission of light and air. To the effort therefore, of adventitious objects, we are indebted for whatever it possesses of interest or beauty. For, however pleasing in effect a mere opening may be on the level or accessible line of the floor, it must lose in point of interest, according to the laws of ancient design, on being removed to an unapproachable position.

Windows are nevertheless the grand features of modern architecture, and now it is almost impossible to conceive, and but for veritable evidence would be deemed incredible, how the Greeks attained to the perfection of architectural skill, as far as the horizontal principle could be embodied, without such accessories. The existing truths, however, only tend to show how extremely little we owe to ancient Classic art in modern composition. Not only is the method of lighting due to our immediate ancestors, but the art, instigated undoubtedly by necessity, of piling up as it were a succession of houses on each other, in placing story upon story, producing, if it were owing only to the mere repetition, something of a magnificent and aspiring intelligence.

The materials used by the inventors of windows being more ponderous than those of primeval times, would necessarily require a shorter bearing from jamb to jamb, to avoid any deficiency in support. Hence the origin of a new feature in architecture. When large and spacious openings were required to suit the purposes of the design, the spaces became subdivided by subordinate supports, without interrupting or injuring the general aspect of the composition. These supports have been distinguished as mullions, and although absolutely necessary in wide windows only, have become so essential to the idea of what is generally understood as a Gothic window, that their introduction is no longer a matter of choice but necessity.

In like manner the convenient height at which a window or casement should open, became defined by a horizontal division intersecting the vertical support, known as a transom; the mouldings composing the surface of which, were generally designed to mitre or intersect the vertical lines of the mullion. In ancient examples, the number of these divisions was in accordance with the width and height of the opening; but now, in ordinary cases, one subdivision of the width and height is all the space requires.

Cornices in Classic design seem to be designed more with a view to protection from the sun than the weather. Not so the corresponding feature to Gothic openings; for by encircling or completely surrounding the inclosed space, it would more effectually protect from the effects of a northern temperature. Hence its distinctive appellation, hood or label moulding. But for a climate partaking both of the stormy north and the brightness of the southern sky, we have yet to find an adequate protection to the exposed surfaces, an application to architecture of some feature of nature indigenous to the clime.

It would seem as though invention languished, except where it was either frozen or melted into animation; and that where the two extremes met, a medium of temperature was produced, accompanied by a mediocrity of intellect.

Eventually a spirit of inquiry and adaptation must arise, when, as in the ancient republics of the Ægean, wealth being so generally accessible, becomes no longer an aim, the minds and energies of a nation will be attracted to the discovery of latent but new principles and properties of unfathomable nature, and throw a broader light on the path of decorative art.

It is not to be supposed, however, that the expediences of Gothic architecture are exhausted. On the contrary, from it we derive the conception, at once elegant and apppropriate, of overcanopying openings, with those aerial traceries and delicate perforations so characteristic of the style, which, like a graceful head-dress of gauze, protects, but yet sufficiently reveals the features underneath.

It is premature, in the present simple illustration, to amplify farther on this highly ornate covering to the windows, as it will naturally form the subject of future consideration, in the second example, given for a more expensive edifice.

An imposing effect can be bestowed on windows and openings generally, by receding the frames sufficiently to afford an ample return or reveal to the front surface. The neglect of this has so manifestly impaired some of our most important buildings, that the attention requires only to be drawn to its existence to be convinced of its impropriety, and to avoid any risk of its recurrence. The origin of this defect may be attributed more to the material hitherto most generally in use, than to the choice of design; no one having dreamed of receding farther from the glare of sunlight, than the thickness of a brick. It can easily be conceived that inviolable custom, with those that move in strict routine, would still continue as the guide, even after the motive which first suggested it had disappeared. Now that stone has begun to be applied with advantage as the material of construction, it is no longer necessary that the depth of a shadow should be measured by a brick, or that architecture should suffer obloquy from the position of a window-frame.

A window opening to the floor is desirable in point of architectural design interiorly, and in point of convenient recreation exteriorly. An air of romance seems to attach itself to the idea of a balcony; and if genial thoughts can bear transplanting from other climes, so in like manner may architectural auxiliaries.

In the construction of balconies, sufficient care must be exercised to produce the feeling of ample support from below. It is not enough that the brackets or corbeling be strong and permanent, but that they should appear so. Hence the objection to their being made of iron. It were better to dispense with boldness and projection in the main cornice of the house itself, than deny them to the balcony. The cornice is more for display and general effect, whereas the other combines those with an evident purpose. The design, exhibited in Plate 17, is in accordance with this idea; and in its details is as simple as compatible with the style and subject. In connection are shown the heads of basement windows, the principal story windows, and part of one of the second story windows.

The panel heads of the balcony railing have no foliations, which is a desideratum in point of richness; but is more economical and not so liable to suffer injury, as they would with the numerous points and angles, known as cusps, which occur in amply decorating the subject. The soffit of the platform or floor is panelled between the brackets; the moulding being a plain hollow, and will add considerably to the lightness and grace of the design. In like manner will the perforation of the brackets, forming a handsome trefoil spandril, which is susceptible of a high degree of enrichment. The ends or heads may have a quatrefoil panel moderately sunk from the surface. The exterior angles of the balcony railing may be chamfered as exhibited, with a good effect; it tends to diminish the abruptness of a right-angle, and is peculiar to the style.

The labels of the two windows are connected, which tends to produce a combination and unity in the design highly desirable, and would also appear to advantage in the windows of the next story. The exterior terminations have knees or returns, serving the same purpose as a boss or corbel. In cases where blinds are desired to be used, the portion above the transom would be stationary, which is an unavoidable consequence wherever Gothic trimmings are adopted. But in instances of stone fronts, exterior blinds have already fallen into disuse, much to the advantage of the architecture, and the due effect of the material.

Plate 18, gives an elevation of a portion of the balcony, with the accompanying brackets, corbels, and pendants.

Plate 19, gives the projection of balcony from front wall, with side-view of the railing and bracket; the platform, cornice, sill, panel-heads and coping, being shown in section. The prominent details are given in profile half as large as reality, partly in this Plate, and the remainder in Pl. 20.

The label moulding, given in Pl. 20, is for the principal story windows; and is well calculated to produce a favorable combination of light and shade, and to form a durable and becoming protection to the opening. By dispensing with the bead underneath, it might serve for the remainder of these windows; as mouldings ought to be lightened in proportion as the size of the opening decreases.

CHAPTER V.

In the elevation of a design for a city front, the same idea ought to prevail as in a detached building, of producing a termination of proportionate projection to the surface underneath ; conveying the intent of an adequate protection, and while forming the roof or cope-stone of the whole, producing also a favorable architectural aspect and finish.

The difficulties to be surmounted in accomplishing this purpose, are sufficiently manifest, in the innumerable failures which every where present themselves; originating solely from a want of adaptation to existing circumstances, produced by a servile and unqualified imitation of inapplicable examples, which, in the first instance, were unquestionably the result of misappropriations of more exalted subjects, undirected by a cultivated taste, or even by the most commonplace discrimination.

To determine the purity and intrinsic merit of either new or existing designs, it is frequently desirable to reduce them to first principles, both with a view to limit the sphere of investigation, and to discover whether or not they retain any trace or lineament of their origin.

In deducing the exterior cornices of modern residences, from their prototypes, the ancient eaves-troughs, the imagination is at once bewildered in the complicated chain of mutations which indicates the different stages of their transition. Still, a surer footing is to be obtained, by rising with the subject by degrees from its earlier to its maturer form, than by stepping into conclusions at once. While ingenuity can connect and frame a number of apparently discordant materials into a consistent fabric, by long and arduous measures, the judgment can with a glance extend itself from beginning to end, and weigh the validity of the whole.

The eaves-trough possessed what is wanting in many modern substitutes—an ostensible and avowed purpose. Still, we can fancy with what humiliating stare its rough and unpretending exterior would now be met by those who can discover no beauty in mere propriety. Of this we have the strongest evidence; for, saving the time-honored example under the shadow, as it were, of Faneuil Hall, perhaps no other has been spared in its original position and broad proportions, with its finely indented brackets, to tell, in this respect, the customs and fashion of our predecessors.

New conceits seem hereafter to have arisen with the obvious intent of obliterating every vestige of this useful, but, to the eye of change, unbecoming appendage to a city house. Then cornices, balustrades and blocking courses, from the ancient Greek and Roman, began to figure, in many instances to the entire derangement of every preconceived system of roofing. But sooner than relinquish such absurdities, all sense of propriety was inconsiderately sacrificed, and those anomalous superstructures, in order to their preservation, became tilted upon blocks, to admit of a free passage for water or snow underneath.

When such inroads are made on the province of architectural design, it is not surprising their fruits should soon cease to gratify the taste even of their early admirers, and shortly become what has been commonly and very aptly termed "old fashioned." Nature and symmetry never lose their charm, neither can a composition, which owns them as its basis.

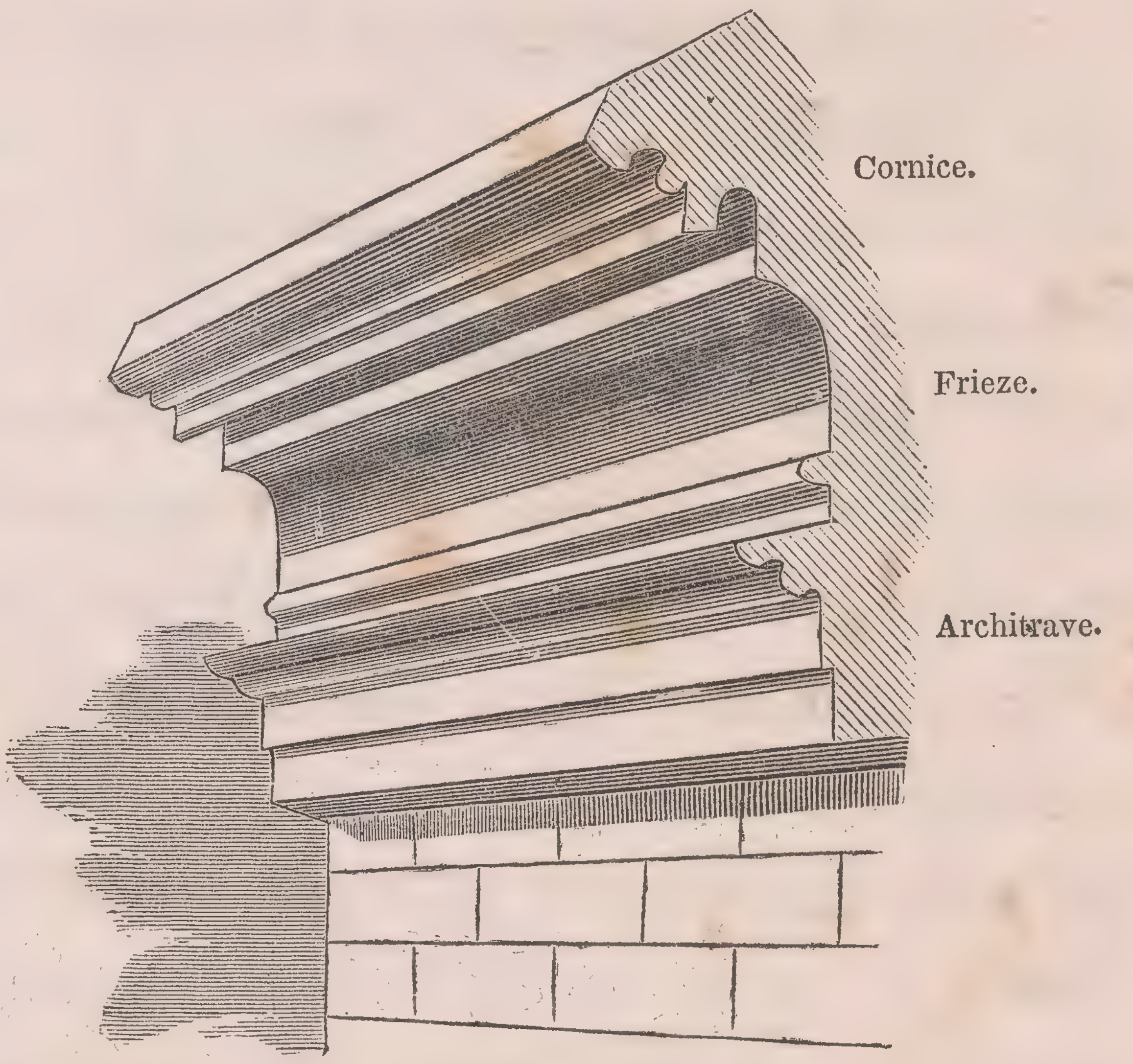
The original and natural termination of the front wall of a house on a city lot, where the width was considerably less than its depth, was formerly determined by the roof. Architects would of necessity, when left to the dictates of their own judgment, form the span across the shortest bearing, which would produce a gable on the street, corresponding in pitch to the nature of the climate. Hence all the first examples of street architecture are in this fashion, and bear the marked character of the style of architecture of the era in which they originated. But the desideratum of modern architecture is, that it evinces no epoch either of civilization or events of the people who practice it; but is a mere conglomeration of the devices of ancient industry, of which the projects as well as purposes have long been extinct.

If it falls to the lot of succeeding ages to determine the progress and research of the present age in the study of nature, from the existing monuments of its advancement manifested in its buildings, as it has been the fate and privilege of this age in regard to those gone by, of which no relics have been preserved save in the skill of the mechanic and the mind which prompted it, what a mere nonentity it would appear; what a paucity of resources and want of enterprise, in comparison with nations whom history has generally termed barbarous! Where will all the flimsy sheathings of stone be in half a century? Dislocated and ruinous. Where all the plastered frippery? In half that time mouldered into dust. And the same fallacy which denies permanency to the material, withholds the nurture to native intellect, and stunts the fertility of invention.

Excepting the gable, the only true finish to a Gothic structure is the parapet, with its corbel table and accompanying mouldings. To lose sight of the beauty of outline and brilliancy of contrast produced by the perforations of a parapet, is to neglect the most important and imposing feature of this style of art. Remarkable as it is for a clear definition on the sky, and its aerial character and effect, rendered rich by its sharp and angled carvings, it can vie with every other substitute in the whole category of art.

This effect is studied in the production of the example exhibited in Pl. 21, where the perforations, in keeping with those of the balcony and other openings, have no foliations, being simply diamond-shaped with the sides slightly indented. The bracketing of corbel-table is undulated to suit the heads of the upper story windows, which, from their proximity to an adequate protection, are without labels. The introduction of a corbel-table, apart from the richness it bestows on the composition, enables the architectural finish to return on the face of the building itself, where it cannot conveniently project beyond it without the necessity of carrying up a projection to warrant the return.

The dissimilarity existing between the Gothic cornice shown in this example, and those of a classic origin as usually observed, appears to be sufficiently obvious even to the inexperienced in critical distinctions of composition. It becomes then a matter of astonishment, that those in the daily habit of exercising their taste and judgment in the practice of building, should possess so small a share of the ordinary discrimination of the age in all matters of improvement, as to give publicity in veritable stone, to their doggerel succession of architrave, frieze and cornice, the members of the mouldings crumpled and distorted in a manner equally at variance with the nature of the material, (this might be overlooked from the habit of working in wood,) and all the laws hitherto understood of art or design. As the habit of working in wood must be laid aside when stone is the medium, so must that of working in Greek when the composition is Gothic. From a multitude of instances, the following may be chosen as an apt illustration of the jargon produced by talking in two tongues.



It is to be hoped that the discordance will render the language so unintelligible, as never to be understood or acquired as a current tongue; although the grief cannot be spared us of hearing mutilated parts and broken accents in the mouths of many, who are always greedy to pick up cheap professional doctrine as they would stock at a bargain, without being unnecessarily fastidious as to its source. It remains as a solace to the temporarily neglected disciples of art, that all such transfers accelerate the depreciation, and ultimately reduce the spurious apology to its proper level and obscure origin.

An imitation that neither perceives nor apprehends the ruling principle of the object of its study, and is so lax in its authority as to render it difficult to discern its aim, is little deserving of notice, but in the absence of more attractive matter is but too apt to meet with an undue attention. Otherwise it should never fall to our province to reprehend, in every new street, the reduplication of the basest copies and forgeries, unworthy the name of architecture, which naturally leads to the suspicion that to ignorance more than purpose, the cause of art has to attribute its injuries.

In this idea a few incontrovertible points of belief ought to be generally understood and acted upon, and the duty inculcating this obedience expected of every pretender to professional skill: such as,

To choose a style; and having chosen, follow it up in its purity, free from amalgamations or parasitical accessories.

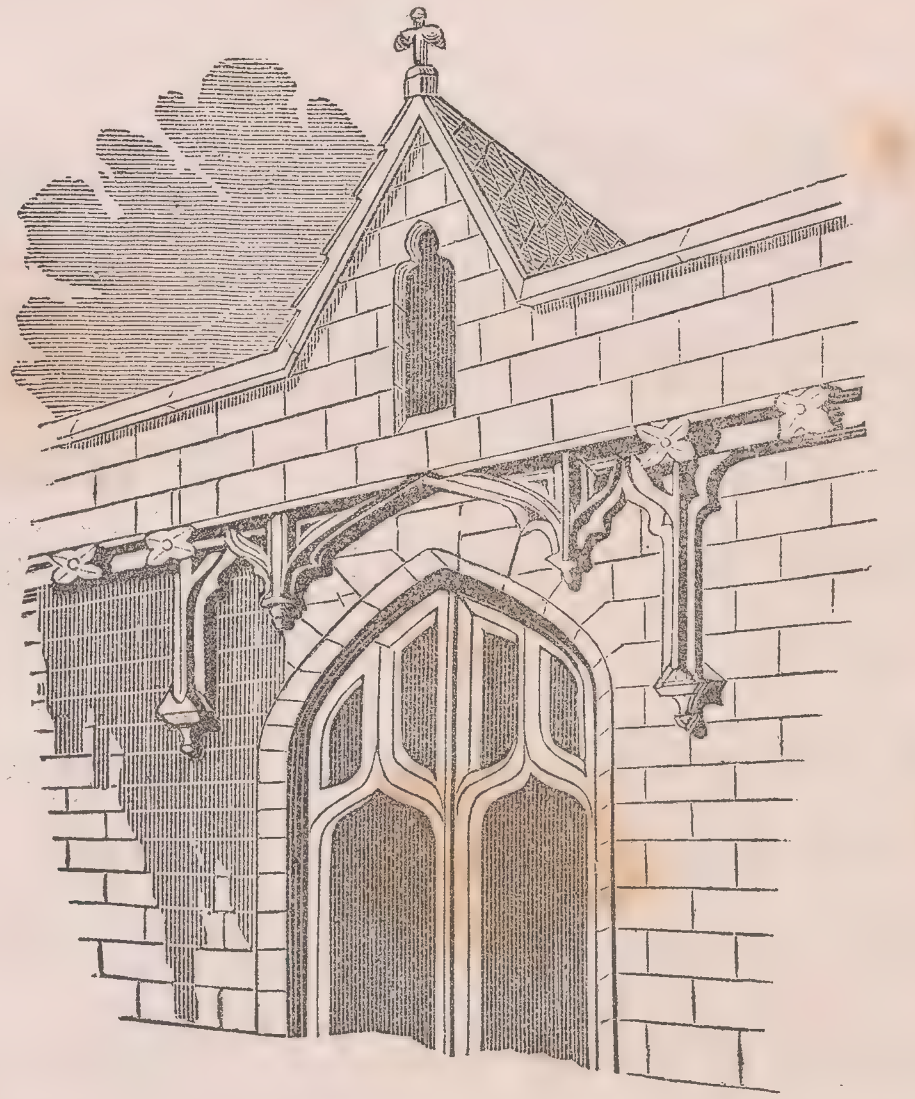
That the two leading distinctions of style, are the ancient and modern—two, separate and unincorporate. The former being chiefly distinguished by a preponderance of lateral lines or mouldings; and the latter by vertical ones.

To suit the character of the mouldings and decorations to the material, and never attempt to give the effect or purpose of stone to wood or plaster. Such assimilations are generally unfortunate; for in many instances, when deemed most successful, the illusion is destroyed to the eye of the connoisseur by the inadvertent or thoughtless stroke of the tradesman's pencil or trowel, in depicting the imaginary joints or fictitious grain of the material to be imitated; even such fac-simile representations needing more skill, than the pains of the artisan or the munificence of the patron is generally willing to bear. It is quite customary in modern church architecture, to see would-be stones suspended in the most impracticable manner; and arches of the most elaborate but at the same time most inexplicable groining, jointed, so as to set all the preconceived laws of gravitation at defiance. Such grievances might well be spared, if modern notions would but confine themselves to the bounds of their capacity, and shun that impervious barrier to all true progress—pretence.

It is not always practicable to maintain the vertical line in modern practice, any more than it is to maintain the by-gone habits and customs of our ancestors. It does not become a dogma, that all matters of use and convenience should be disarranged and contorted, to the illumination of a principle. This is pure servility. It is enough that its influence is felt; that a gleam of its presence should illume the composition instead of petrifying it. Herein is art—neither second-hand, nor reflected, but fresh as at first; for, like the garb of Nature reproduced, its presence is a perpetual spring.

The interruption of the lateral line is not always attended with the success desired, inasmuch as the sacrifice of elaborate beauty in prolonged repetition, as in the foliated compartments of the perforated parapet, is not easily compensated for even by the more characteristic gable. In illustration, the termination over windows, as given in the adjoining sketch, would but modestly compare with that in Pl. 21; still it possesses a more decided claim on our architectural favor, as more in accordance with the views and practice of the age where this style of art first had a being

Pl. 22, gives the cornice and parapet in geometrical elevation. Pl. 23, gives a section of the same, with various enlarged details; and Pl. 24, an enlarged shaded elevation of the mouldings and enrichment of cornice, sufficient in all to form a correct idea of the design, either for purposes of study or for execution.



CHAPTER VI.

To the exterior of a city house there remains one more important accessory, worthy, in all respects, the best efforts of the architect, being as it were the title-page or frontier of his domain—the STOOP—so peculiar and indispensable to the purpose and plan of a New-York mansion.

Paris may boast of its porte cocheres, London of its barricaded quadrangles; but this city is paramount in the possession of a feature more picturesque than either, and more susceptible of architectural effect.

It is supposed we are indebted to the ci-devant Hollanders for the instigation of this imposing mode of access. Their views of domestic comfort, having been formed in a watery country, where a certain elevation above the surface was not optional but compulsory, were not so easily shaken or dispelled when circumstances had relieved them of the necessity. Apart from this cogent reason for elevating the main entrance, a similar disposition is manifested in other countries in the early examples of domestic architecture, which has never entirely fallen into desuetude till the traffic in cities becoming so great, rendered its practice inconvenient. Even as within the limits of our own observation all similar excrescences, once deemed indispensable, disappear before the sweeping march of commerce; and localities once courted for their exclusiveness and repose, have now, dismantled of their former dignities, been made the scenes of busy toil and indiscriminate confusion.

A degree of stateliness is bestowed on the principal floor by an adequate ascendency over the side-walk and its daily crowds. This is liable to be overdone, and the proper altitude exceeded, to the daily inconvenience of the occupant. It does not seem consistent to disparage the most important rooms of the house for the sake of those in the basement. And no other reason could induce the inordinate ascent given, in many instances amounting to twelve and thirteen steps in succession.

In the design Pl. 27, the rise is limited to eight steps in the flight besides that at the railing and door-sill, which if the convenience of access by the principal door is an object, it would be most prudent never to exceed. It is preferable when greater height is desirable in the basement to add another riser at the door, but in no case to the main flight.

An easy rise of steps will always depend on the breadth of the tread or flat surface, which is ample at fourteen inches, and the rise at seven inches or the fractional part of an inch more, but rarely amounting to eight—any decrease of the former or increase of the latter, will inevitably render the ascent laborious.

Another invaluable prerogative is an ample platform, where a freedom of action may be obtained without the apprehension of a careless step throwing you to the bottom. The width will also enhance the facility of the entrance to basement.

The design as exhibited is for an avenue-lot or wide street, where the privilege of front-yards is greater than usual: but becomes equally available to ordinary cases by dispensing with the outer pair of pedestals. The pedestals have the coping of parapet returned round them for capitals, and the angles chamfered, which prevents their being easily defaced, and produces a pleasing architectural variety at a slight cost. Those forming newels flare or incline outwards from the direct line of the string, as may be more readily perceived by the plan Pl. 25, affording thereby all the facilities of a curtail or bent step, which in this style would destroy the character of the composition.

The railing or parapet is perforated in a bold and appropriate manner, without recourse to unnecessary ornament or far-fetched devices, but simply enough to lighten in weight and enliven in appearance the entire mass.

Door-pieces and stoops having a pretence to Gothic design, are often made ridiculous by the introduction of square-sunk or chamfered rustications on the joints of the basement. It is almost incredible that such fooleries should continue, when their absence would be attended with the desired effect and a diminution of the expense. Water-tables, plinths, square sills, and other catalogue of ancient art and house-building, had better be unknown than reserved for adulterating other compositions.

The iron railing inclosing front-yard or area, is a simple trifoil-headed panel on a course of quatre-foils, subdivided into two panels in the heads, with foliage of crockets running laterally, and square chamfered posts at proper intervals, capped with a reduced section of coping to newels.

Pl. 26, is the section of stoop, exhibiting the different levels from the side-walk to principal and basement floors, with the accompanying parts in elevation.

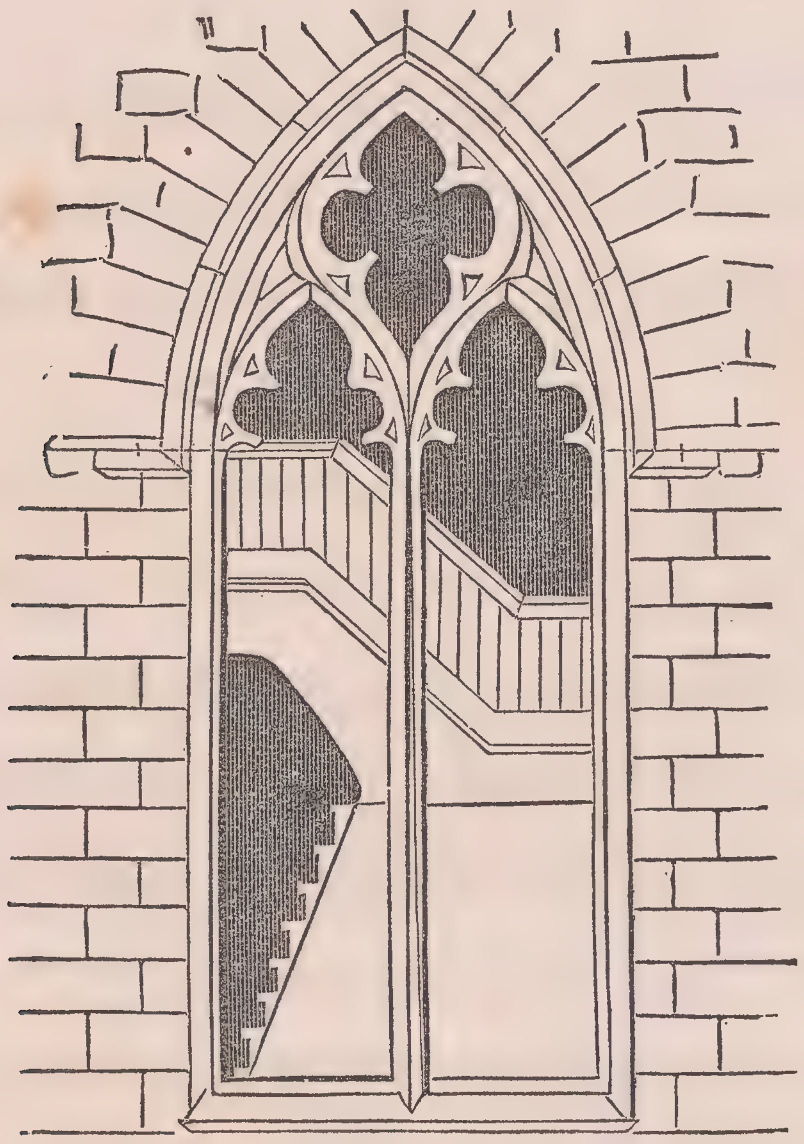
Pl. 28, contains the necessary details of the component parts of the design, with the centres for describing the various curves and cusps, indicated by intersection of dotted lines.

CHAPTER VII.

In pursuit of the plan, and in accordance with the purpose expressed in the early portion of the work, we revert to a subject then partially illustrated. The staircase now presented, is sufficiently ample to admit of the freest scope to architectural skill.

Passing from the entrance under three spacious arches indicated beyond the section, Pl. 30, and consequently not traversed by the stairs as at first apparent, the stairs start from the left jamb of passage leading to the rear, which corresponds with the right-hand arch of those at entrance, and ascend by straight flights, at right-angles to each other, with square platforms in the angles, from the second of which the view, Pl. 31, is given. The light descending in full stream from above, distributed and broken by the innumerable angular surfaces, and the brilliant contrast of the dark wood with the mellow hue of the walls and floor, cannot fail to produce one of the most pleasing subjects of internal picture. The effect of the scene may be still farther heightened by the use of stained glass in the sky-light, being the place of all others the best calculated for display in that department of art.

Although past experience has presented the angular staircase in every shape ingenuity could devise, availing itself of the frequent advantages of access to intermediate floors, producing thereby an imposing complicity of doors, at different intervals of height, the abuse of which privilege frequently involving the beholder in a species of architectural labyrinth. Yet modern practice seems taken aback in starting anew on this well-trodden track, and instead of rendering the openings subservient to their various purposes, the platforms and landings mutilate and intersect them, as though the house had been built in the first instance without regard to the stairs, or as if the stairs were part of another work interpolated. How forcibly this appears in many recent examples, which, judging from the advanced state of the profession, a taste endowed with the first principles of common propriety would hardly credit. But among numerous proofs of the depravity of modern principle, from the mass of sad realities surrounding us, we blush as we adduce one instance in point, hoping that the future will yield us fewer sacrifices of architectural truth, or of common sense.



Here the exterior is falsified, unless another untruth be perpetrated to screen the former one in the shape of blackened glass, and in the interior the inmates might truly be ashamed to avail themselves of the light afforded through the deformed openings. Such decrepitudes would do well to be noted in public hints on architecture, as we are generally more improved, at all events better schooled by the exhibition of one such egregious blunder, within our reach, than by unnecessary encomium passed on paper repetitions of the mediæval architecture of Europe.

It is an absurd precaution to inclose a staircase, or arrange it in a nook or corner not readily discernible. It is equally so to introduce false doors to balance the design. A general rule and understanding ought to prevail in these matters, that the parts of a dwelling intended as accessible to visitors, should present an intelligible plan and purpose to the most superficial, and never derange the equanimity by an unusual effort at intricacy and complication of openings and projections, done in the view of magnifying a limited space, but thereby depriving it of that unassuming repose and honesty of design which ought in every case to characterize a private residence. As it is in life, a bold and fearless maintenance of principle will always meet with its due appreciation, even by those whose schemes it unintentionally frustrates; so in building, the rejection of screen-work will claim a certain reverence even from the habitually fastidious. A screen is a subterfuge which, if private residences are to minister to all the diversity of interests of a common lodging-house, it would be pardonable to have put up. Such has been done, but the advance of society, in its views of domestic comfort, is now pulling them down.

Houses have hitherto been built on a plan to suit every one or all, and no one in particular. Indeed people are debarred from using their own judgment, from the dread that building to suit their own convenience, would render the property unsaleable; so it ought. A man ought to become as much attached to his hearth as to his own party in politics, or religion. Which will yield the greatest comfort? Inconstancy in all has always met with reprobation. But in the conflicts agitating a new state of society, in the first exuberances of freedom, in the first development of a new and untried faculty, the more sober attributes sleep, to awaken however when the ferment has subsided. The temporary accommodations which have afforded shelter during the turmoil in the search of government and fortune, are mere chrysallæ, which, when the larvæ attain to maturity, are but empty shells, left to crumble and decompose into their original elements. The expanded life demands a more congenial abode, in which the prevailing presence of a living art may be found to sympathize with the hopes and fears which agitate humanity. Does not all the offspring of nature assimilate itself to its retreat—the deer to their aromatic pastures; the buffalo to the unbroken plain; and the unlettered savage to his trackless woods? and is individual man, in all his intellectual wealth, to be less privileged than they? It need not be, his province is next to the creative; it is that of assimilating objects to himself; of treasuring up around him the images of things great, worthy, and impressive. His house is the receptacle; if he be a lover of nature he can have trees there, he can have landscape, not that of every-day life, but that which a Claude or a Gainsborough have laid both nature and art under contribution to furnish. The majestic oak, from its topmost branches down to its gnarled root, may reappear, gifted by the finger of art, in the carvings and furniture of his cabinet. The very acorn, with its cup already carved, and the broad indented leaf, are ornaments which grow anew in the tracery and cornices. And polish eliminates in the table-top the ramifications of root and branch, a miniature delineation of the tree as it stood in its pristine dignity, which but for the ceaseless curiosity of art would have lain entombed for ever; indicating the zeal of nature to perpetuate her image in places and objects innumerable, where science would teach us to look for them in vain.

Few men of name but have essayed to enshrine themselves in a realm of fancy or reality, of their own. Mere wealth cannot accomplish this; many possessors of wealth would rather have every thing done to their hand than exercise the slightest exertion, as if one successful stroke of policy entitled to a future of passive indifference: but this indifference is apathy, the surrounding objects are not his, they are his estate's; they are part of his gold, and possess just as much identity with him as the other part. Not so the men of name: they are surrounded by their own, the children, the visions they have called into being; and long indeed after death has removed all these playthings, are the late possessors brought to life again, as one of a generation of which many centuries ago they were the fathers. Will not Mount Vernon, or the Hermitage, recall one glimpse of the great departed? Yes, many! there is no lack of the identity of mind with matter there, even the oddest fancies become characteristics, when the legend of the place informs you, "that HE would have it so." The impulse, the reason, the wherefore all disappear; you hold commune with the great that speak to all posterity, and can answer for themselves.

Inherent in the few, emulated by many, the passion of surrounding themselves by objects of art must be developed in more or less vigor as the pressing elements from without become subdued. The decorations of the drawing-room or the library will then be no longer left to the plasterer, or house-painter, moulders, and casters, the engines merely of absent thought, but the subject will become enlivened by the magic efforts of living art, and bear the mark, the seal, the energy of living hands.

The turning-lathe and the modeller's matrix, are save-alls to mechanics, but slurs upon art; take the turned bannister and the cast railing, the foliage of kneaded dough, and destroy the fairest fancy that ever sprung from the pencil of design. To the staircase in view this could hardly apply, the railing being of an unusual formation, which owing its effect to perforation, could not be deprived of it, although sawed out of one flat piece, and the newels turned by the engine. Nevertheless, from an ingenious workman more could be derived; the line of foliation would be sweeter, the cusps more piquant, and every arras show the value of care and guiding. The branches spreading out in the trifoils would be of metal, it is to be feared of cast metal; for present practice has almost lost the art of working the cold material into those ductile fibres and filmy leaves which mark the iron work of the middle ages when moulding sand was still cold.

Plate 32, exhibits on an enlarged scale the tracery composing the design; the centres of foliations being determined by the intersections of dotted lines, which also define the projection of cusps. The most intricate tracery becomes simple when reduced to a geometrical figure; and with but few exceptions this is practicable, indicating the power of geometrical principles to unravel the apparently inexplicable and sinuous forms of nature.

CHAPTER VIII.

Supposing the front-hall bedroom of the second story be relinquished, and the space thereby obtained thrown into the front-room, an apartment will be presented better fitted for architectural finish than any other in the house. This might, according to the taste of the owner, be disposed as a picture-room or library, or both incorporated; the assimilation is natural and appropriate. The effect is given in Plate 36, as that on the right-hand of the entrance from hall. The windows, three in number, have deeply-paneled jambs, the depth produced by the projection of book-cases, the paneling is composed of quatrefoils, inclosing trifoils and shields, underneath, and continued up the jambs with foliations at suitable intervals. The windows are divided into two lights, and subsequently into four; the lower panels having cinquefoil heads, and the upper trifoils: the tracery is so subdued as not to entail any of the ecclesiastic character; a beautiful quatrefoil is cut clear and sharp in the head of each half, the remainder not being perforated; the effect of this is to produce a perfect figure even when one-half of the window is open, which again does not suffer in combination as a whole.

The spandrils, formed by the arched head and lateral line above, are composed of a rigid combination of rectilinear panels, contrasting favorably with the flowing lines underneath, as will be seen in enlarged elevation, Plate 35. These are followed by a course of quatrefoils, and lastly by the cornice of simple conformation; the prominent hollow having pateræ disposed at suitable intervals, given in detail in Plate 34.

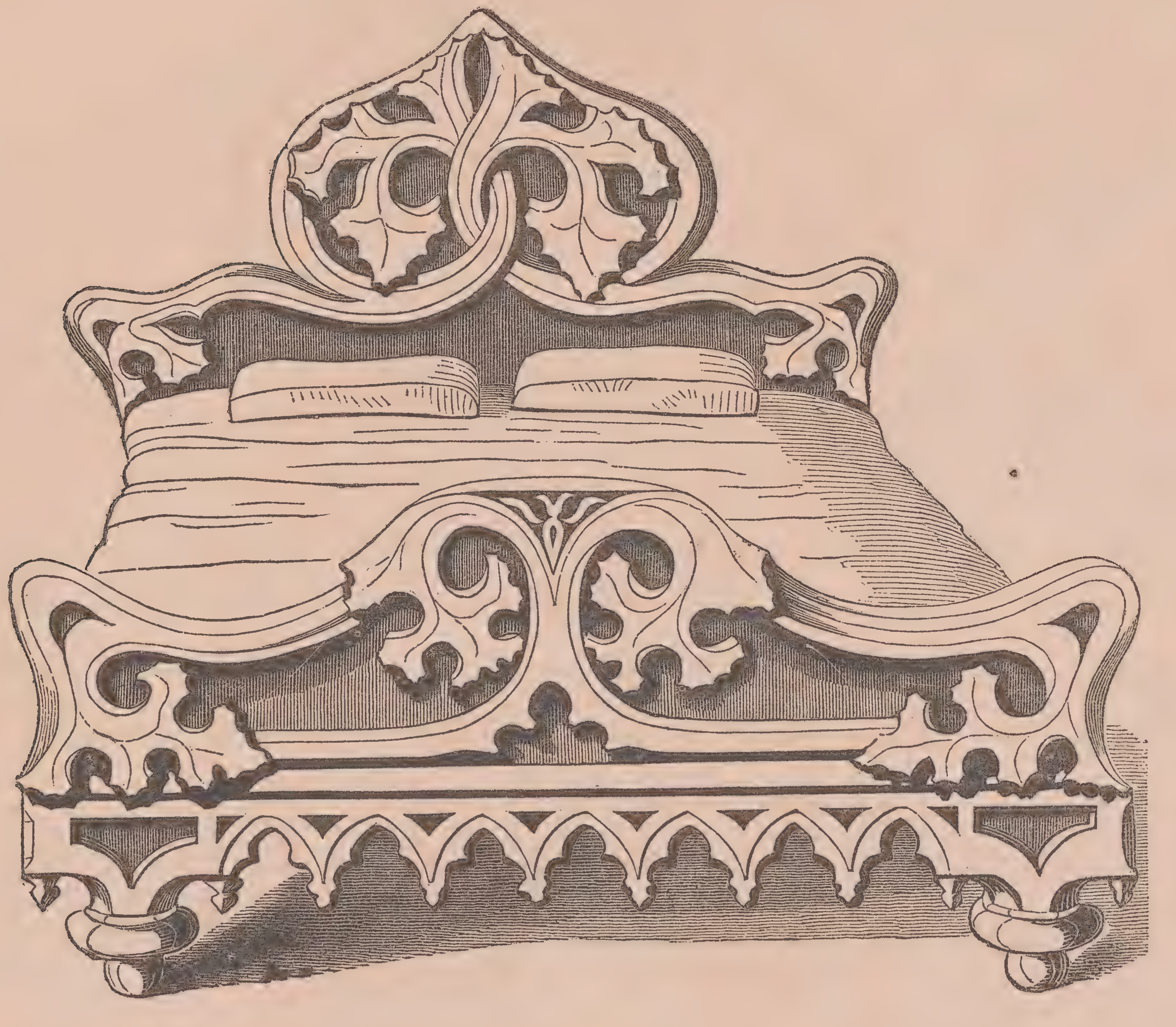
The windows are each flanked by delicate octagonal buttresses, which at the spring form the support to spandrils under beams of ceiling, thereby producing a fine continuity of line. Between them are disposed the book-cases, composed of light metal sash foliated in the head, the glass to consist of one plate in each panel. The parapet presents a smooth, unbroken surface, with a bold indented outline.

The aspect towards the chimney is truly manorial. The broad and massive breast; the wide, open chimneypiece, flanked by its guardian towers, and surmounted by the escutcheon of the house; the living embers casting a flickering light through the perforations of the spacious fender, and upwards, even to the ceiling of the smoke canopy, tipping the cusps with sparkling gold.

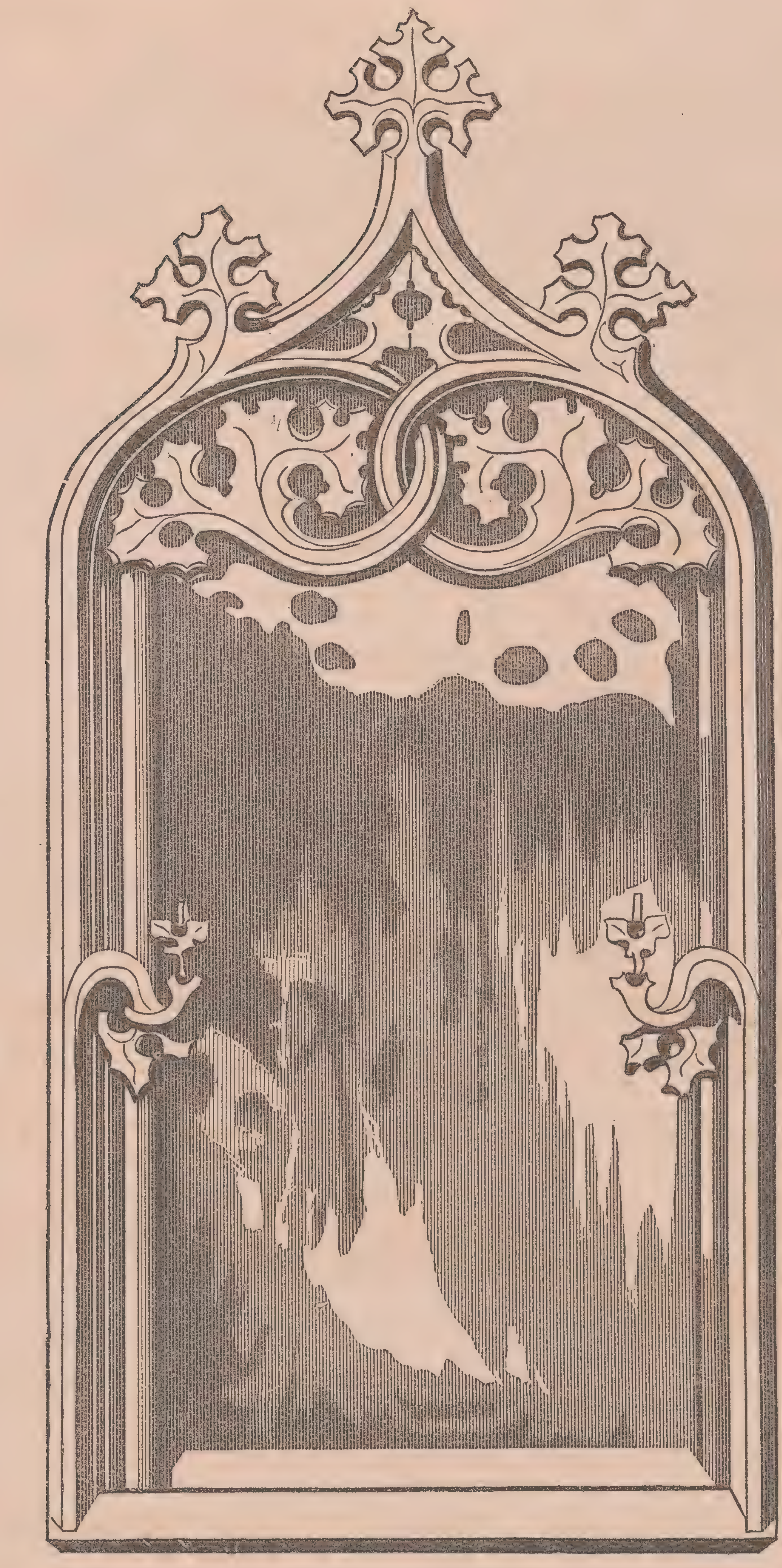
The ceiling can scarcely be said to be enriched, but to consist merely of the beams necessary to carry the floor overhead, intersecting each other at right-angles, with an occasional square paneled with diagonal ribs, and a suitable moulding worked on the lower face, with small pendants at the intersections. The squares might advantageously be filled with foliated cusps, as more fully exhibited in portion of plan, Plate 33. The work would either be of oak, or painted to imitate it.

The furniture consists of an arm-chair of perforated tracery cushioned on the inner face, or otherwise, at the desire of the occupant: architecture is not supposed to minister to luxury, but to taste. A reading-desk, with four inclined tables, turning on a centre for the convenience of consulting works of reference. Perforated spandrils depend from the corners, and the feet are designed to possess the greatest amount of stability, as well as the peculiar character of the style. A candelabra, of graceful proportions, casts a mellow light on the surrounding objects; its base bracketed out so as to allow the main stem to hang clear of the floor, and the top branching from the corrugated shaft into numerous tiny pendants.

While treating of the subject of furniture, as our province will not extend to the chambers of the house, this opportunity is taken of presenting their two important movables.



The bed is of the simplest form, low and broad, the head slightly predominates over the foot; the foliage falls in massive sweeps, with the expression of having grown to its present form. The broad, deep indentations are the very spirit of carving; and as one fold overlaps another, the leaf might be supposed to yield its pliant surface to the object on which it rests. A drapery of trifoils is continued on all sides, forming a pretty fringe or border.



The dressing glass is an oblong; the frame a plain, hollow moulding, falling on a beveled sill, interrupted only by the taper brackets until it arches over and expands into intertwining foliage at the head. The outline is marked by three boldly relieved crockets.

CHAPTER IX.

It is now generally conceded, that positive colors may be sparingly distributed on proximate objects, without disturbing the harmony of the other parts of the composition.

In the present style of architecture, depending as it does so much for its character on the beauty of perforation, it has never been disallowed; the sinking when perforation cannot be obtained is so much enlivened, and the figure so much better defined, that its introduction is always acceptable.

The first illustration is in the ceiling-ornament of Plate 9, the delineation of which presents a regularity of perforation and a variety of outline rarely to be met. The background has sufficient space to allow of a mass of color, and the smaller interstices are enlivened by a brighter body. The grounds are chased with twining foliage, or might quite as effectively be hatched with stars.

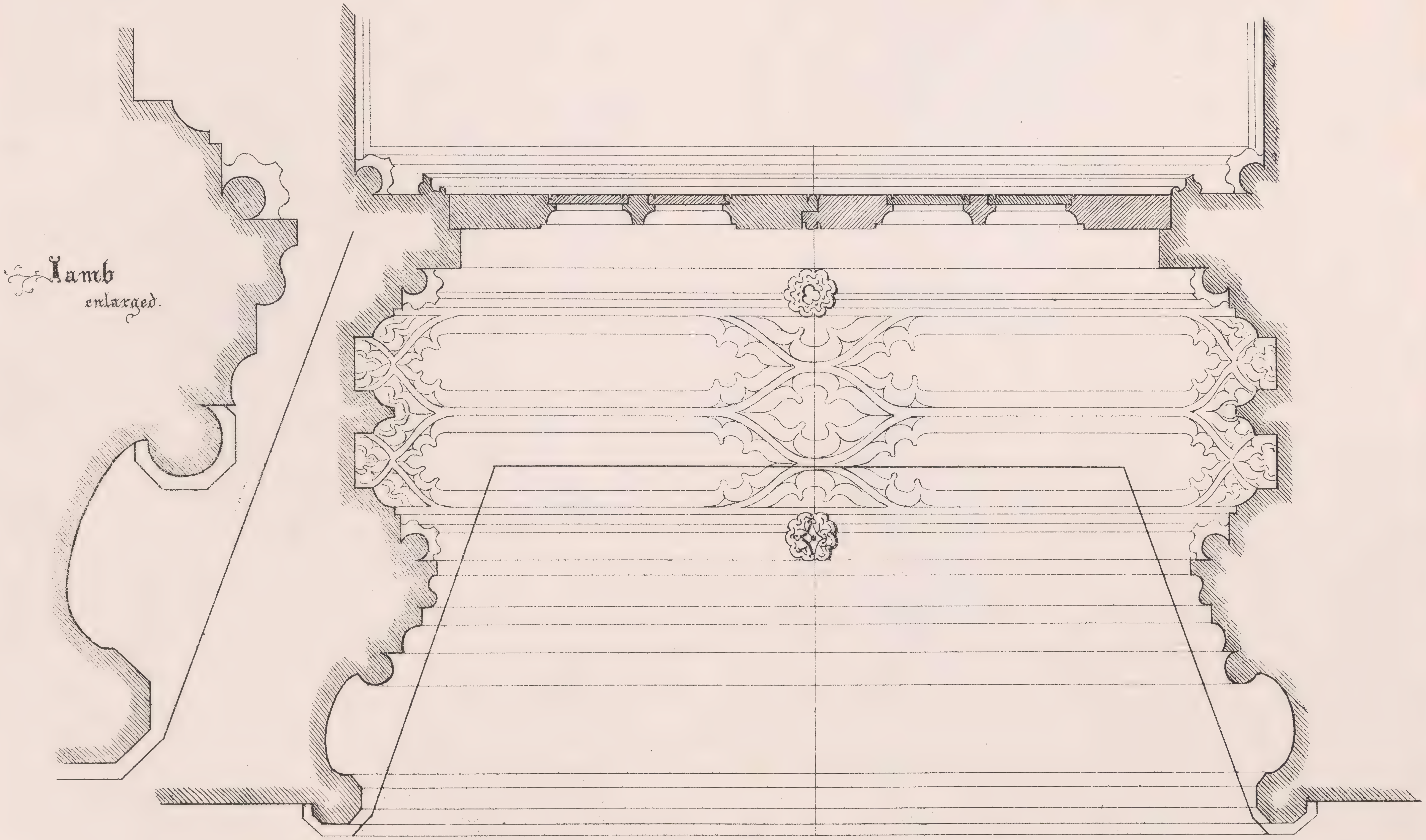
The second is the chimney-breast, Plate 16, which is given more as the treatment of a series of parts than as a single composition appropriate as a whole, to any individual instance. As for example; a cornice may be aptly illuminated, as there expressed, apart from its relative position to other matter. A paper might be composed of the central subject, or of either of the two main panels; all would of course depend as much as does the carpet on the light, the space, and the purpose of the apartment.

The third is the intermediate door, Plate 14, illumed with stained glass, a very enlivening subject, although rendered commonplace from its frequency, but from more reasons; color satiates, nay disorders the eye, while form never does. It is only fit to be taken at a glance, not to be studied.

The title, the first and last object of solicitude, is perhaps the best combination of positive colors; while far from gaudy, it is forcible; and while it reanimates the mouldings, preserves their shape uncontaminated. This might form a suitable entrance to a conservatory, or other interior door of communication, as at the termination of a long hall, where a little attraction serves to draw the beholder onward.

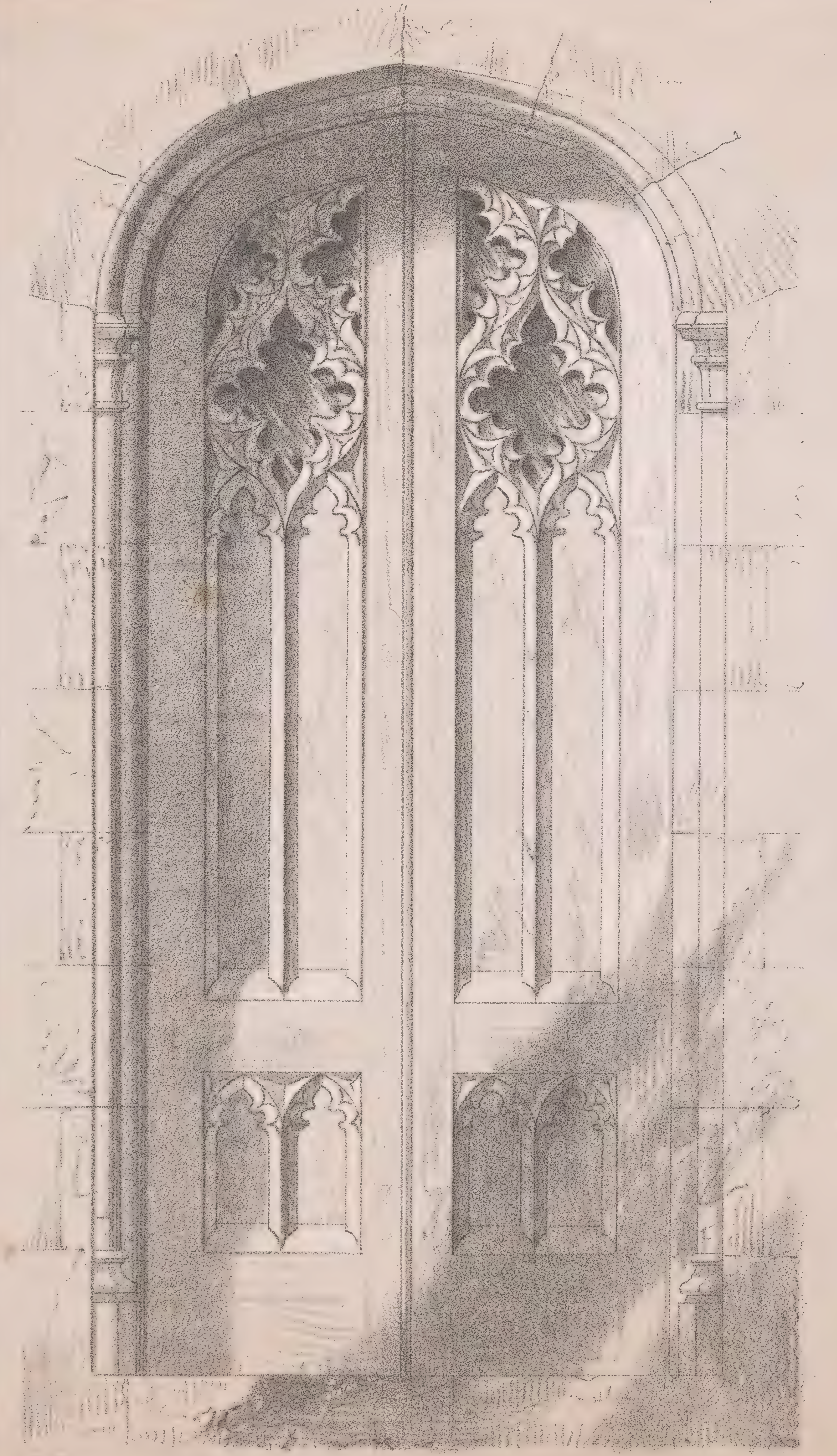
THE END.

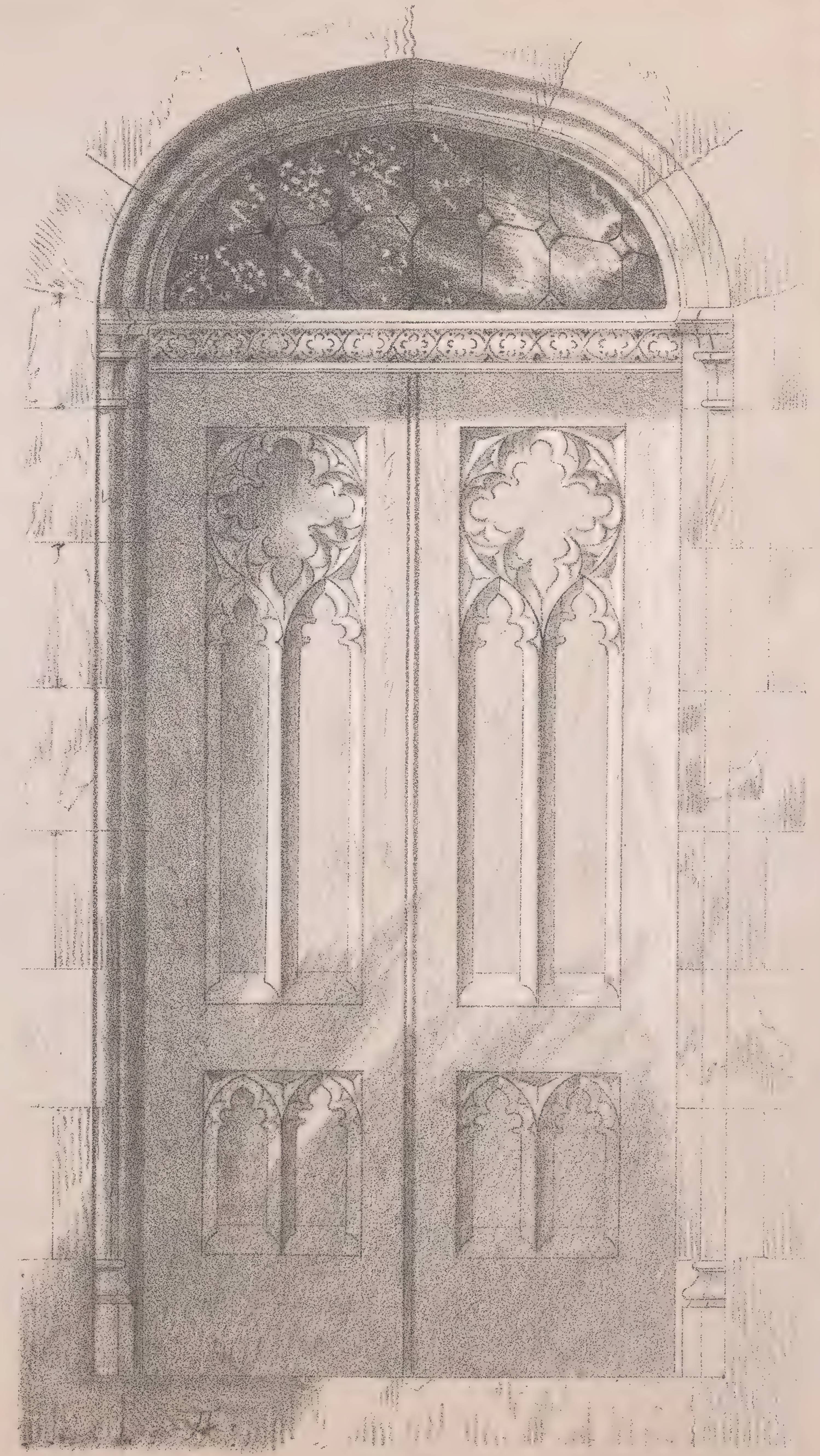
Pl. I


Jamb
enlarged.

Plan of Door Piece shewing soffit.

Scale 1 inch to the Foot.





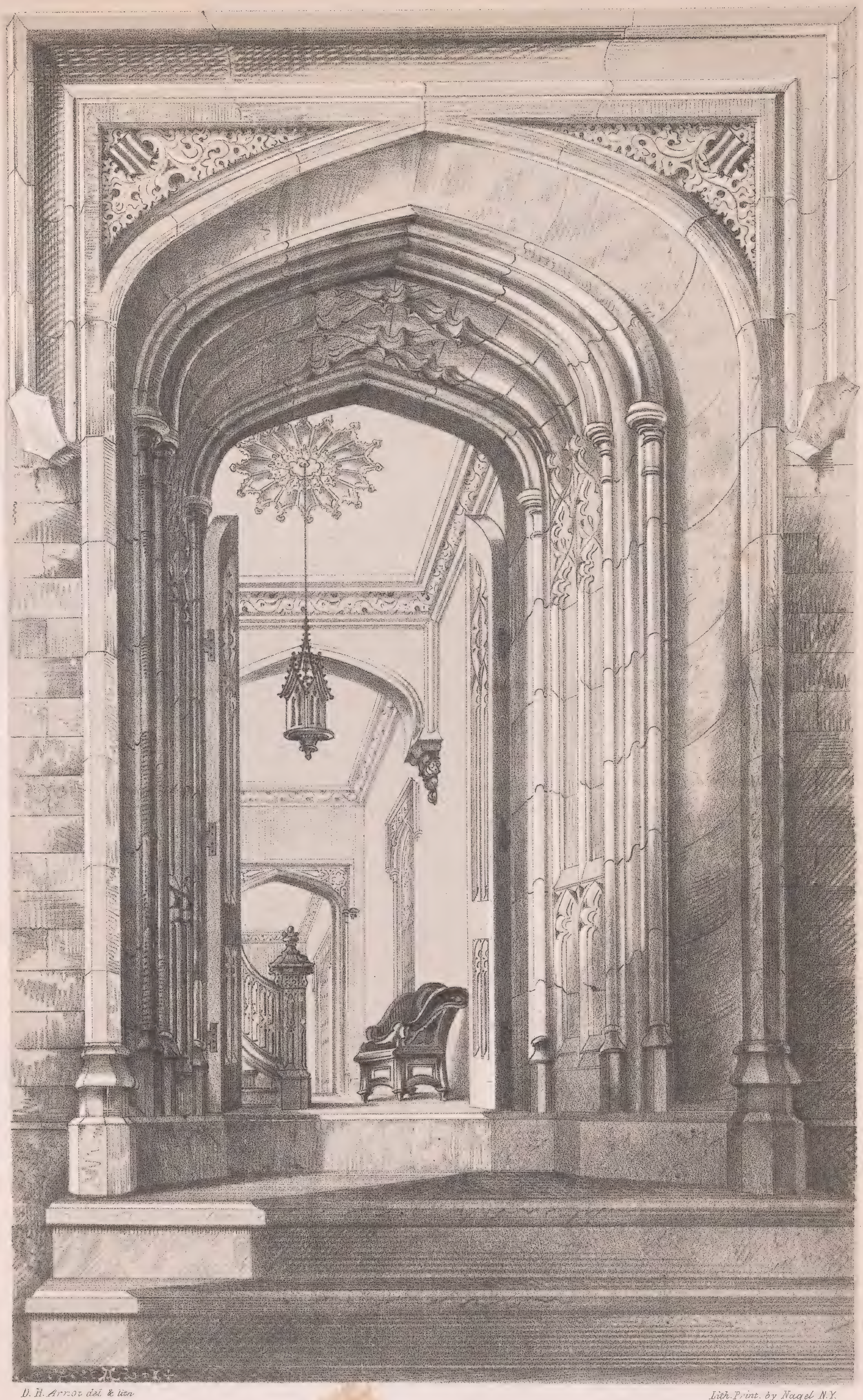
D. H. Arnot del & lith.

Lith Print by Nagel N.Y.

Door perforated for light.

Scale ⅝ inch to the Foot.

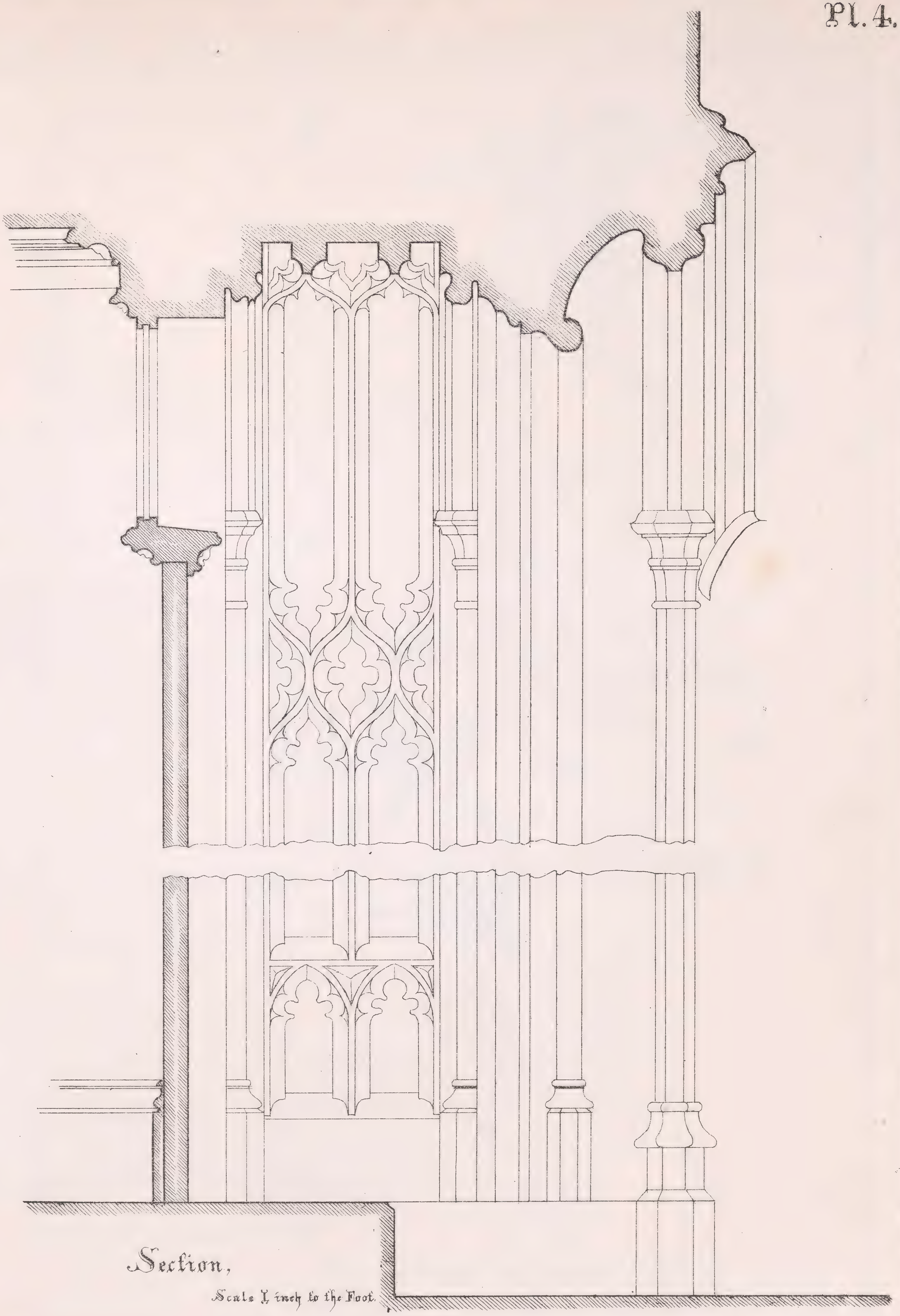
Door with fan-light.



D. H. Arnot del. & lith

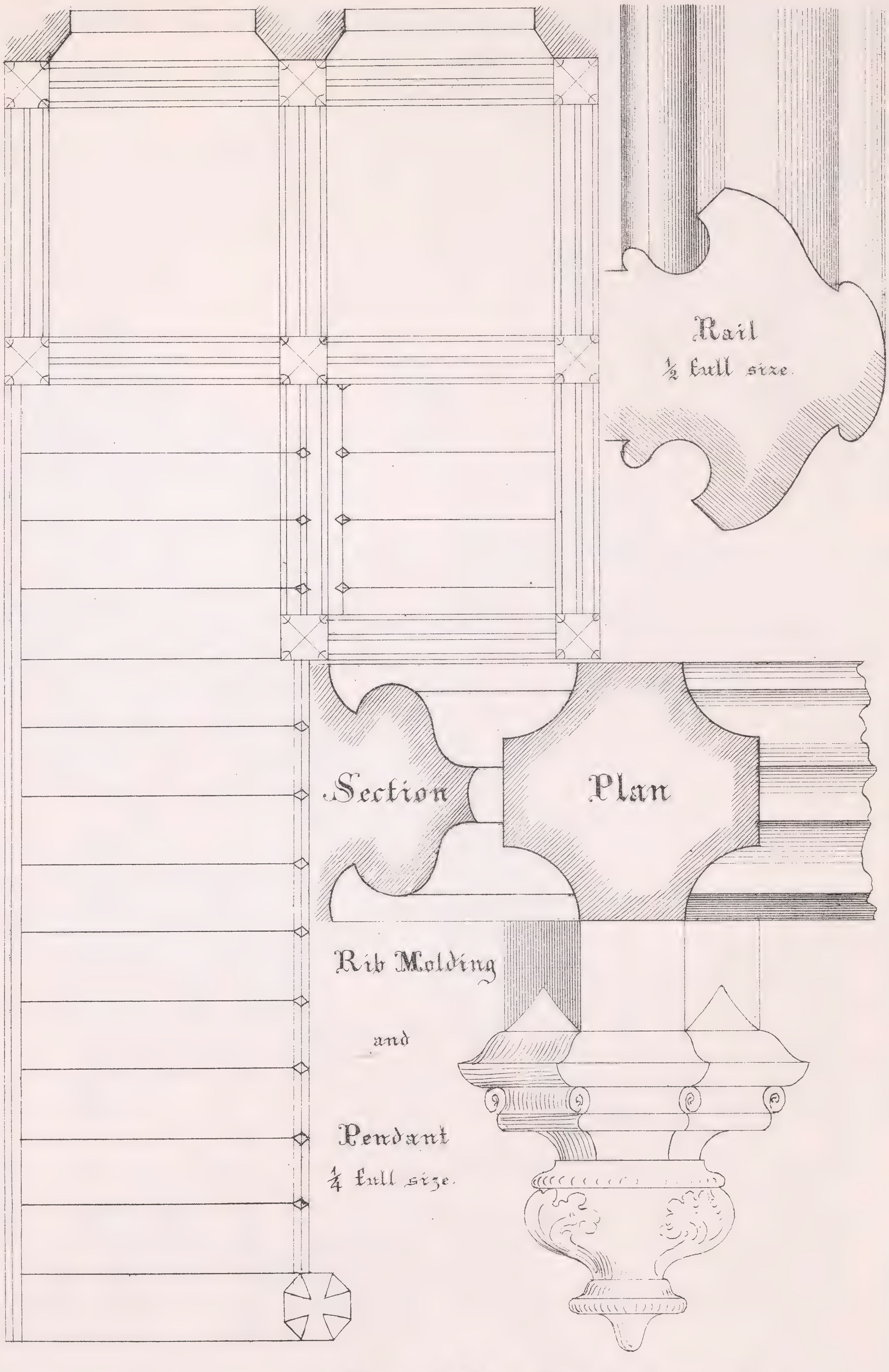
Lith. Print. by Nagel N.Y.

Perſpective View.



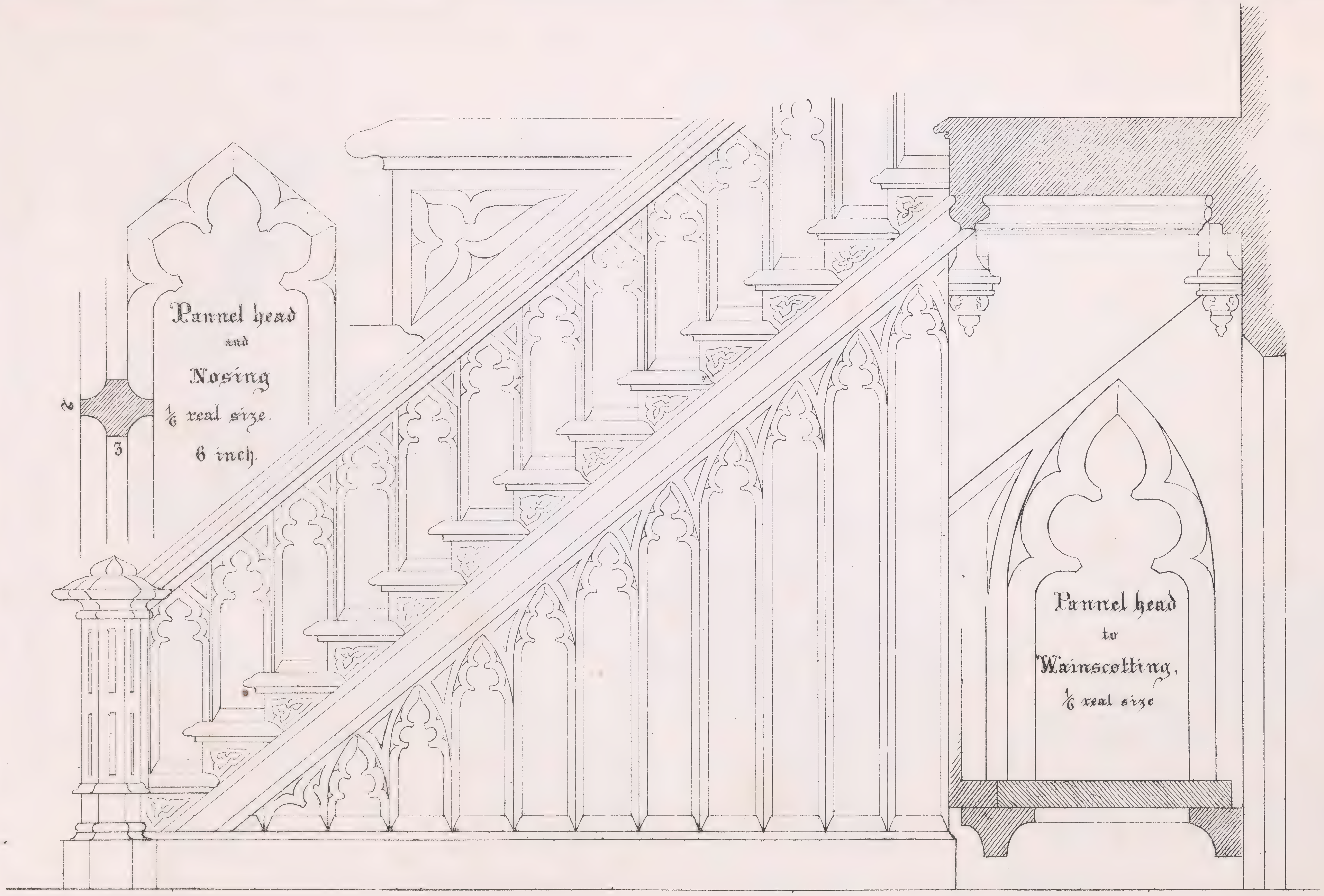
Section,

Scale 1 inch to the Foot.

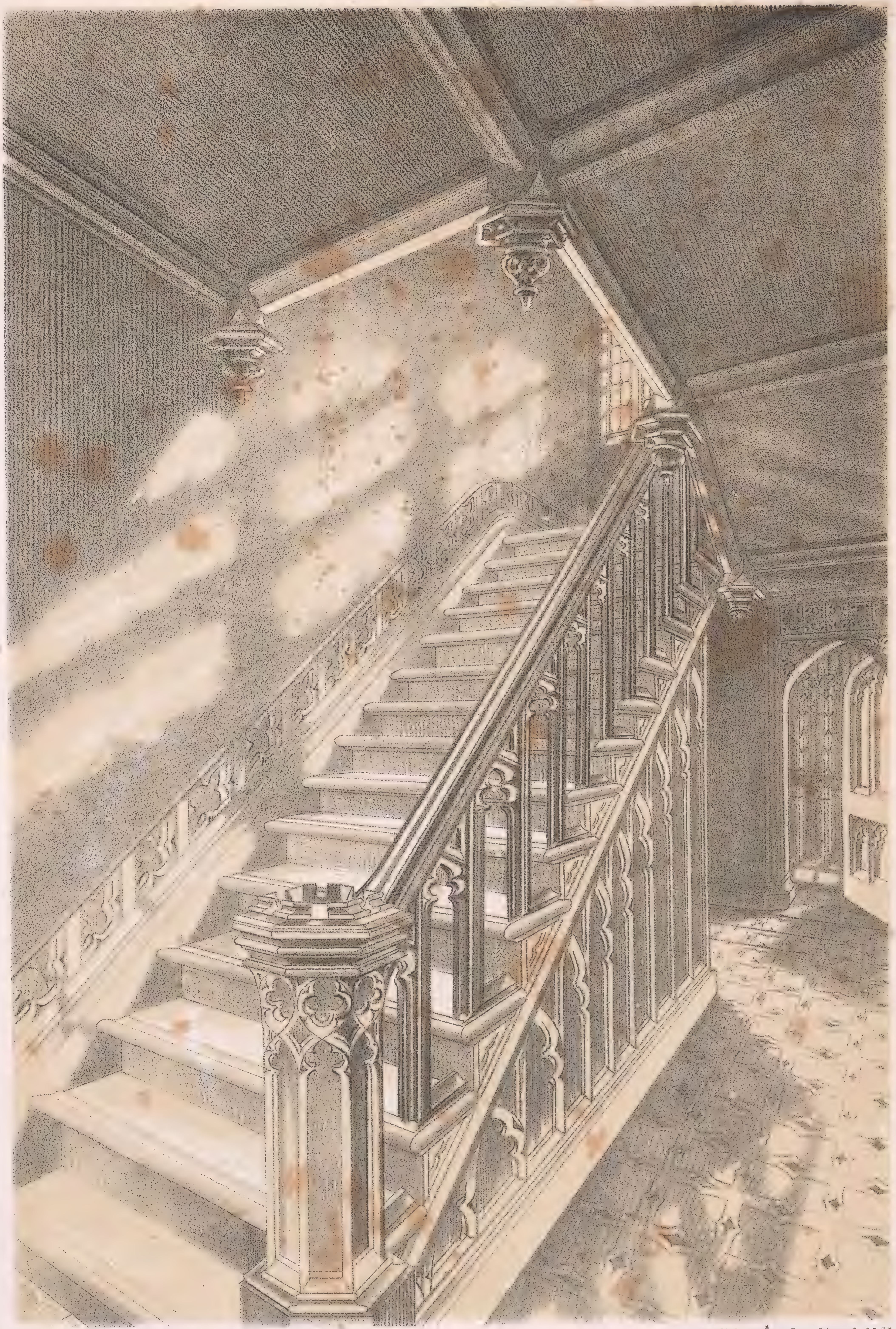

Rail
½ full size.
Section
Plan
Rib Molding
and
Pendant
¼ full size.

Plan of Stair Case to a scale of
½ inch to the foot – with enlarged details.

Pl. 6.


Pannel head
and
Nosing
1/6 real size.
6 inch.
2
3
Pannel head
to
Wainscotting,
1/6 real size

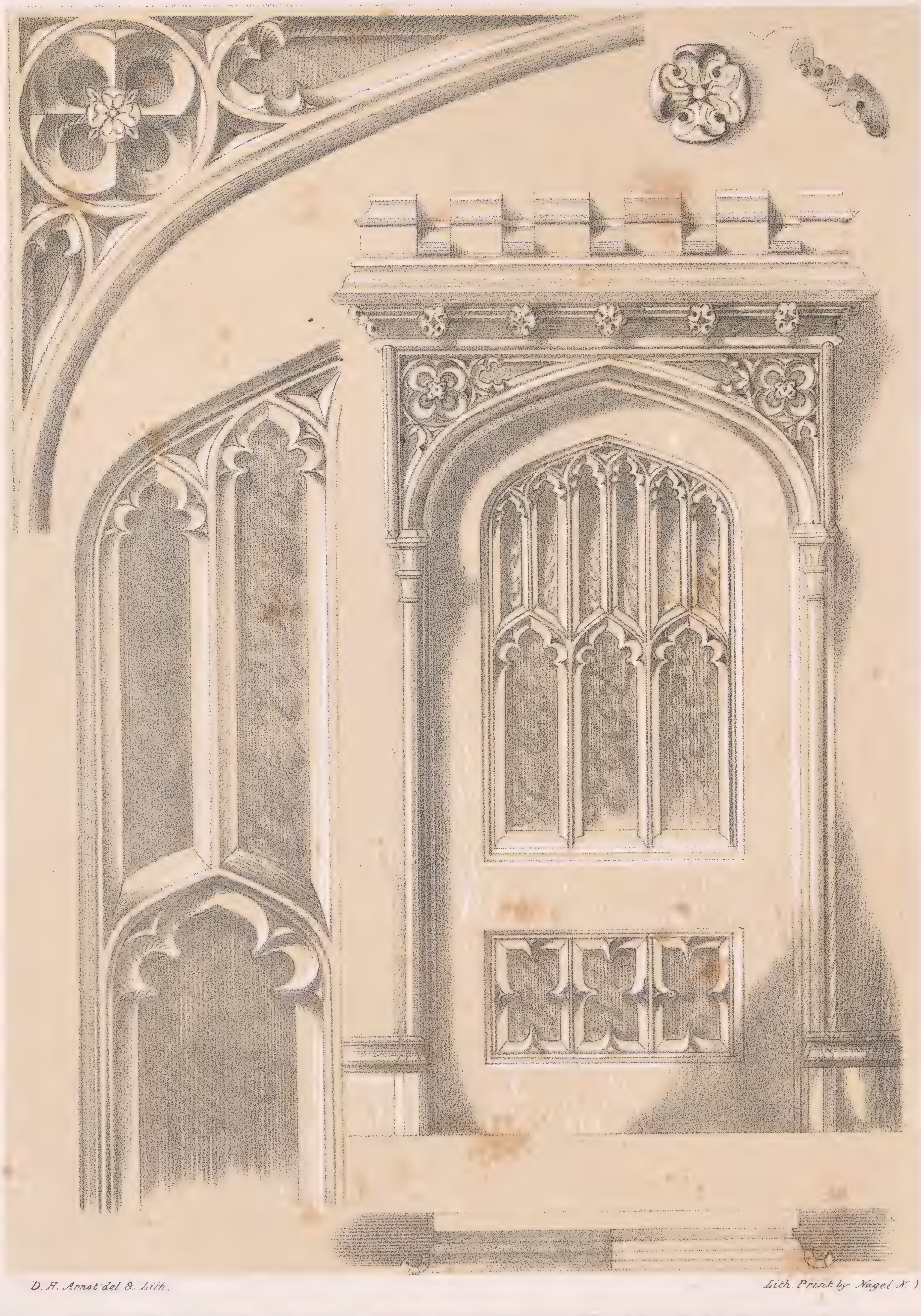
Elevation of Stair-case to a scale of ½ inch to the foot – with enlarged details.



D. H. Arnot del. & Lith.

Lith. Print. by Nagel N. Y.

Perſpective View of Stair Caſe.



D. H. Arnot del & Lith.

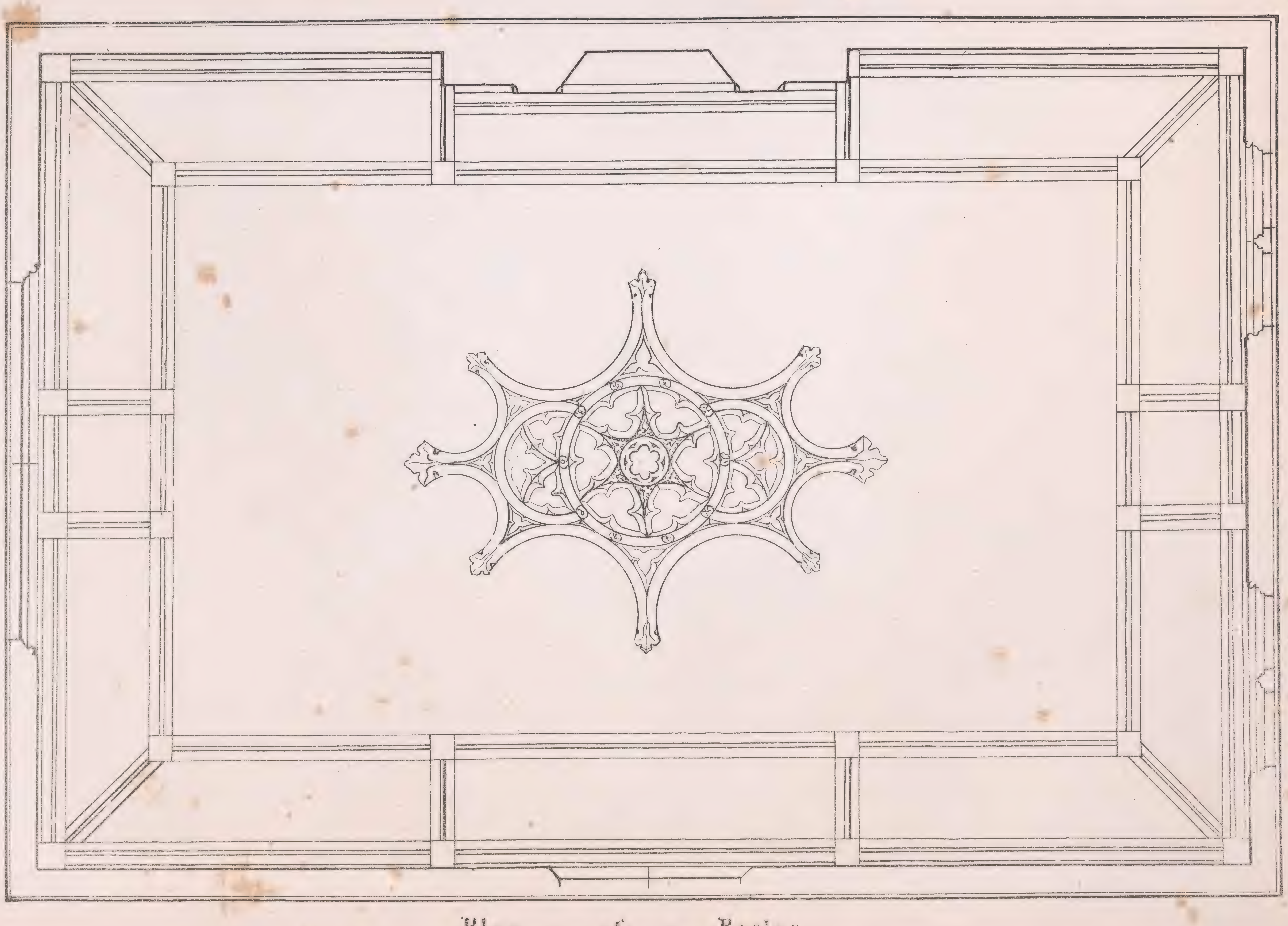
Lith. Print by Nagel N. Y.

Hall Door.

Scale 5/8 inch to the Foot.

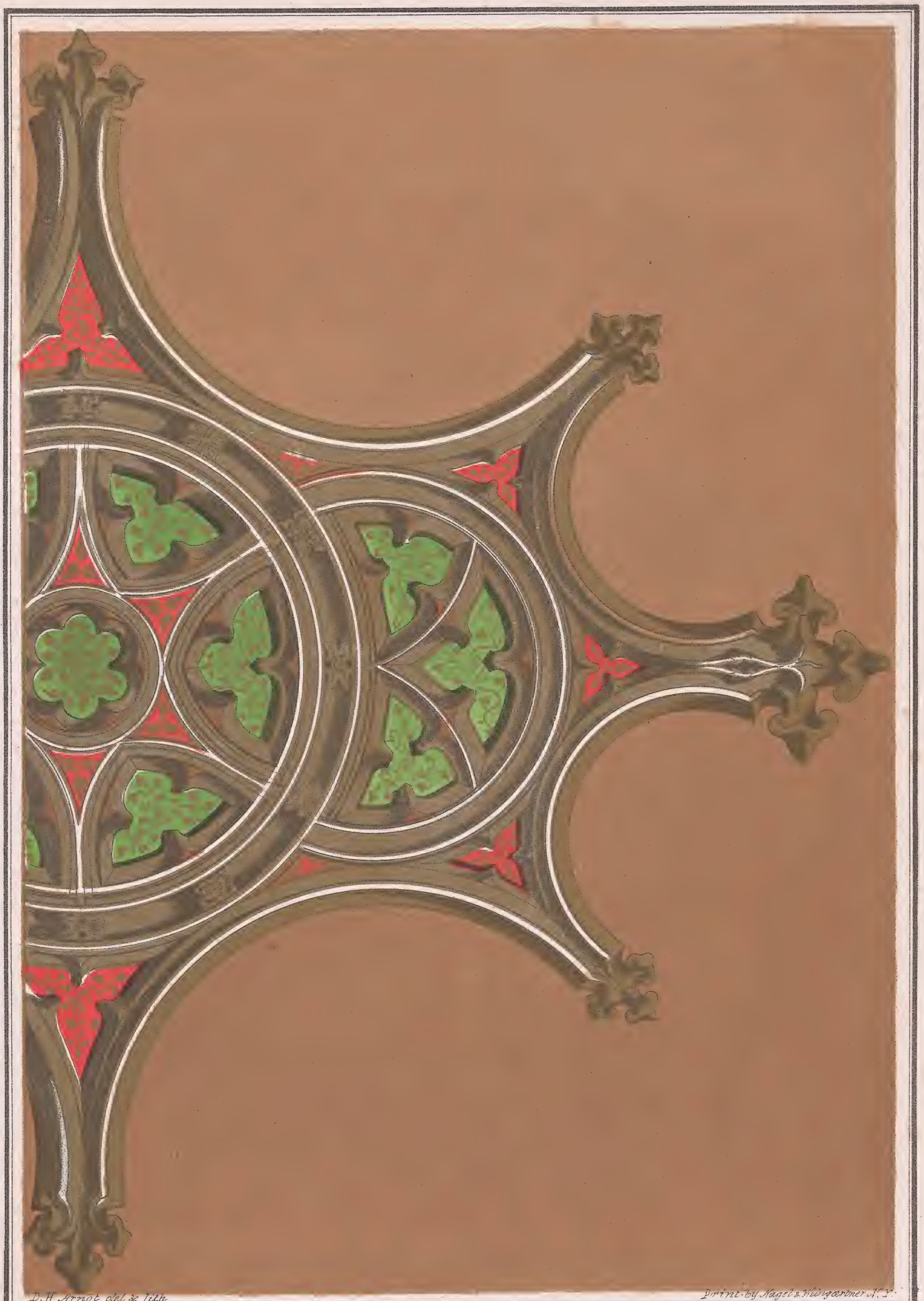
With part of paneling, ſpandril and roſette enlarged.

Pl. 9.



Plan of Parlor

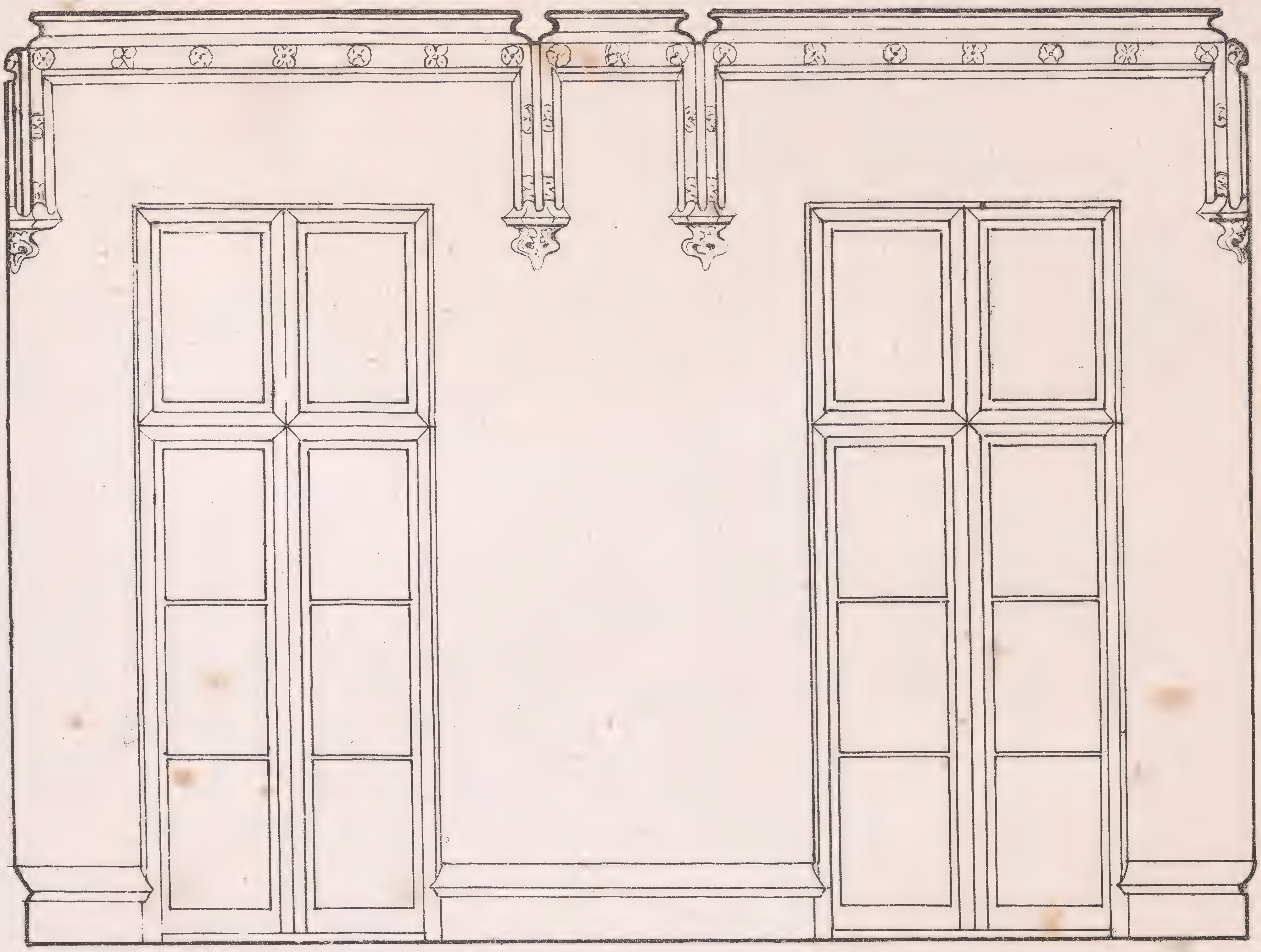
Scale ⅜ inch to the Foot



D.H. Arnot del & lith

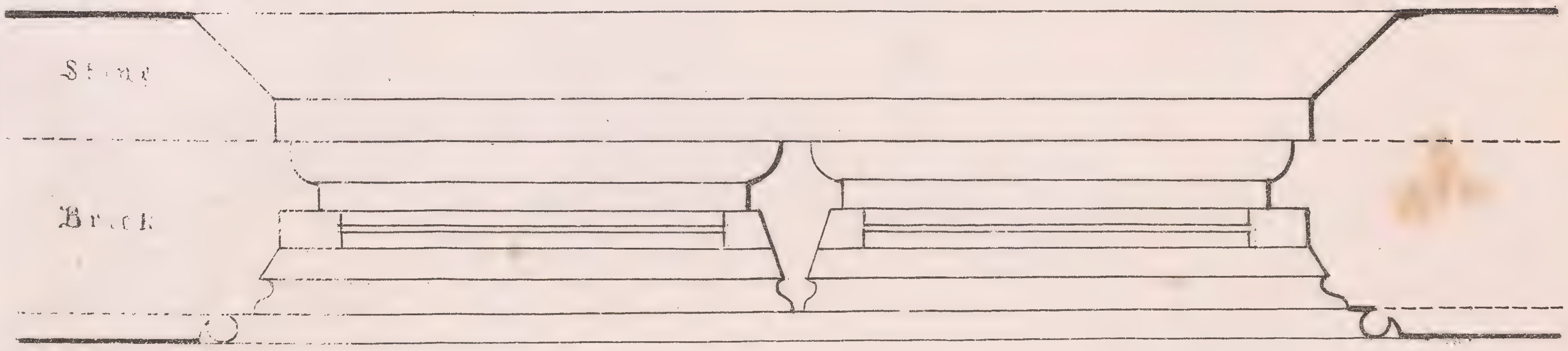
Print by Nagel & Weingaertner N.Y.

Centre Ornament Pl.9 enlarged & illuminated.



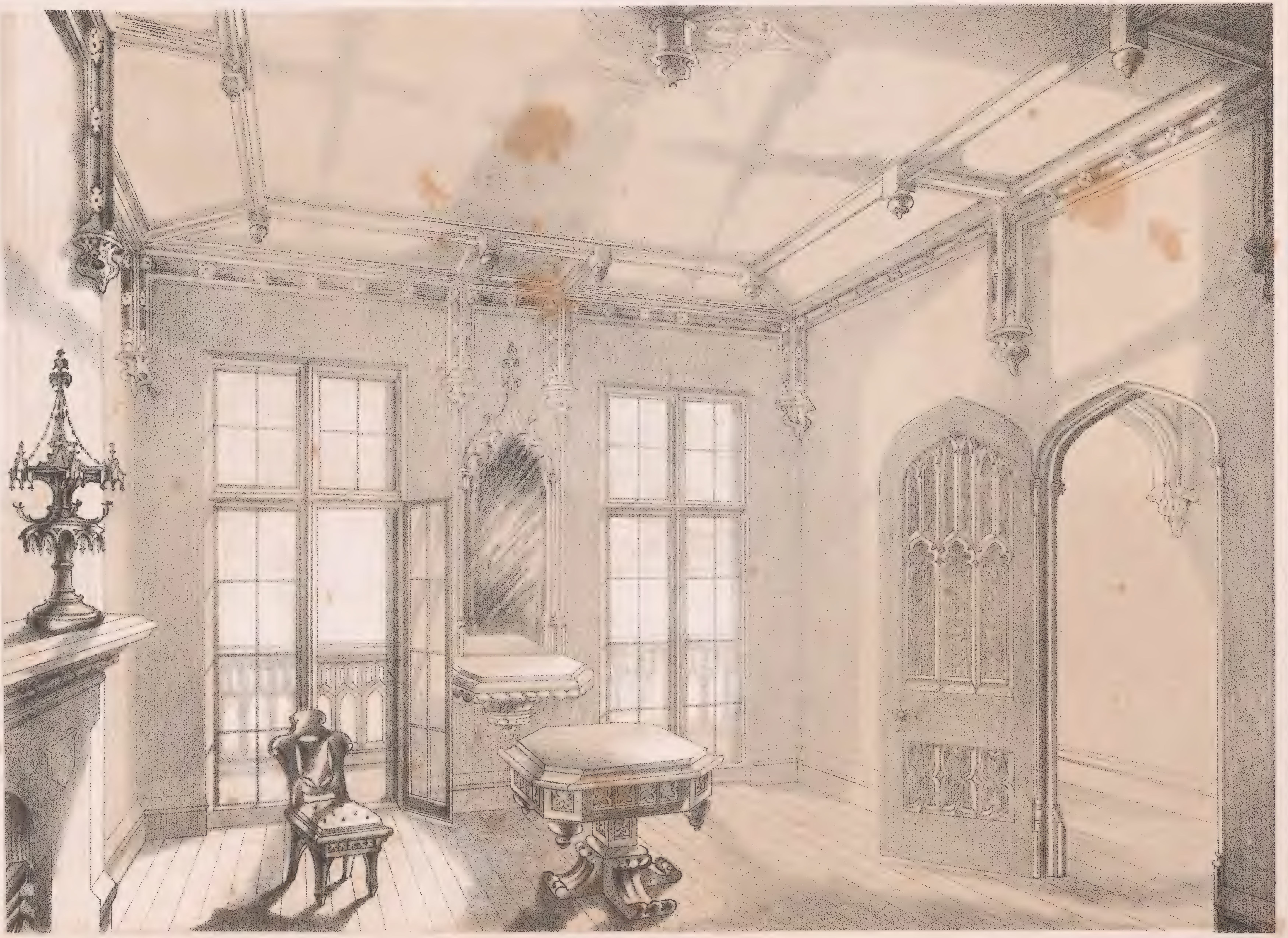
End + Elevation +

3/8 in: to the Foot.


Stone
Brick

Plan + of + Window +

1 in: to the Foot

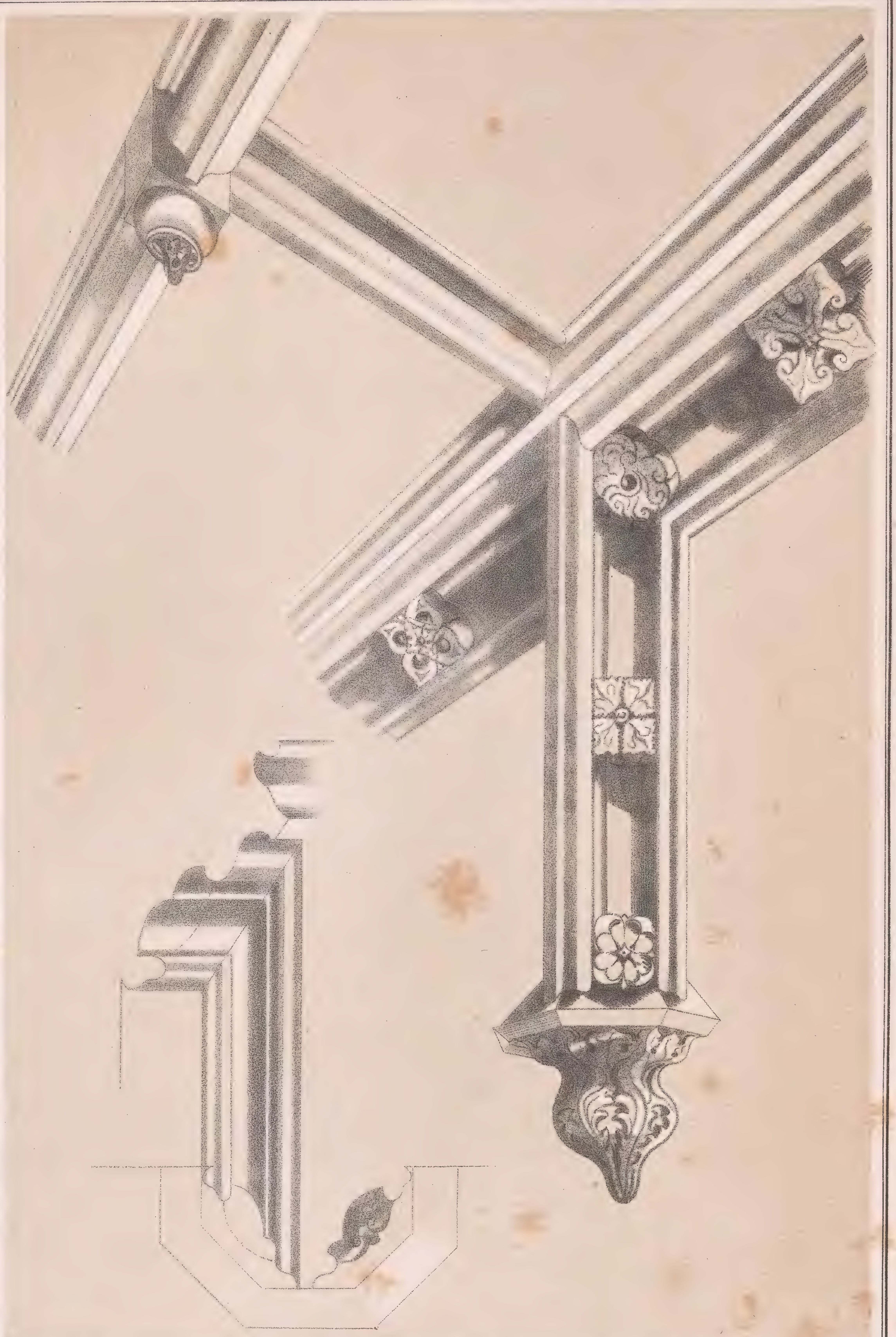


D. H. Arnot del. & Lith.

Lith. Print by Nagel N. Y.

Perspective of Parlor.

1st. View.

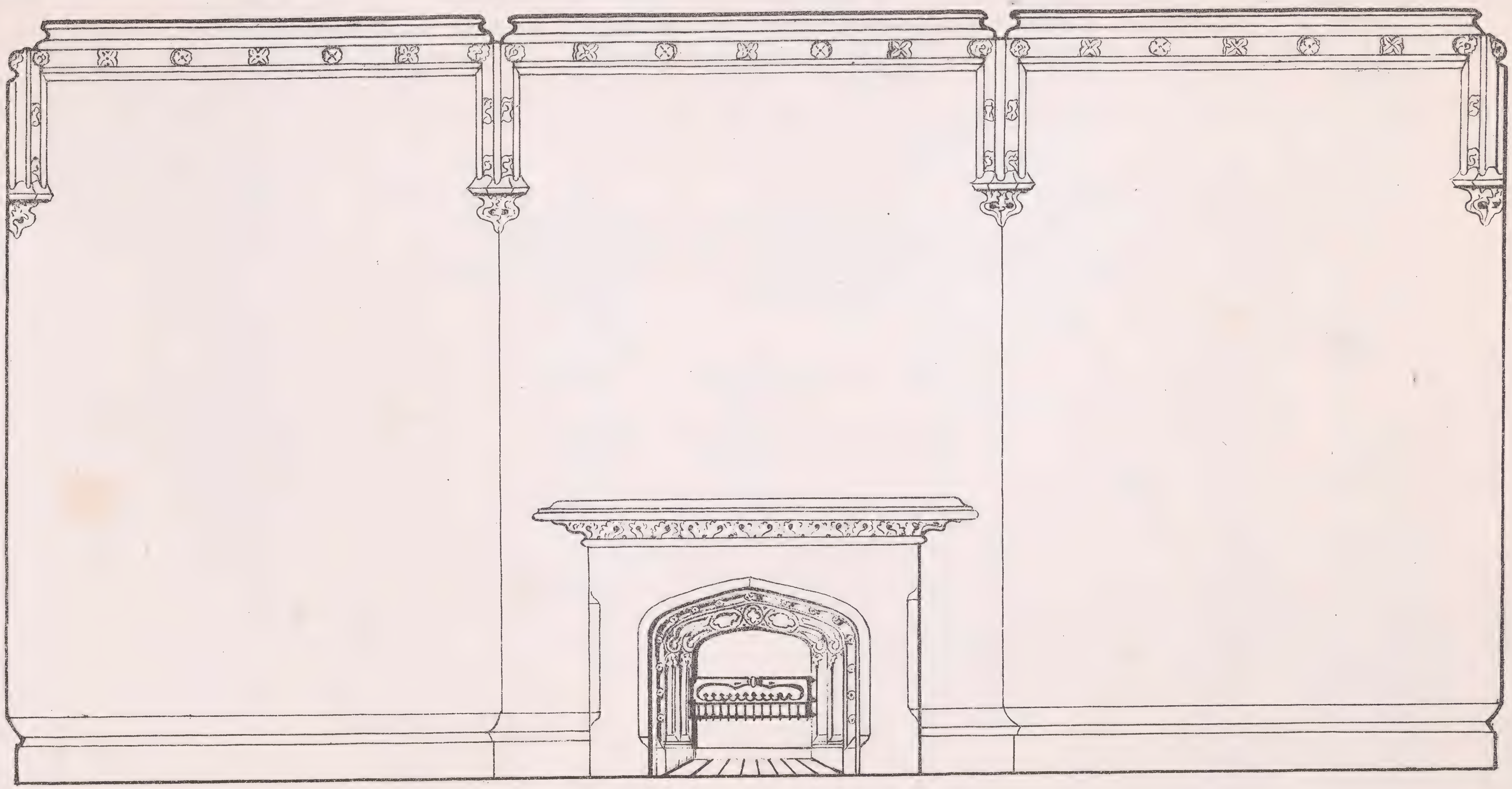


J. H. Arn. Del. & Lith.

Lith. Print by Nagel N. Y.

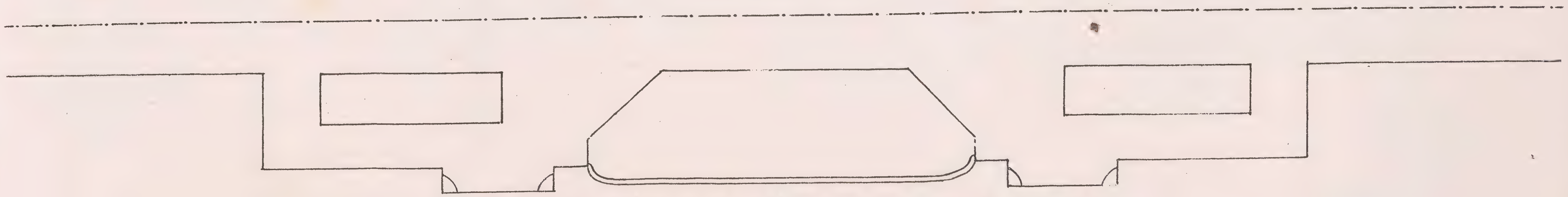
View of Corbeling, Cornice and Ribs of Ceiling.

With Sections to a Scale of 1½ inch to the foot.

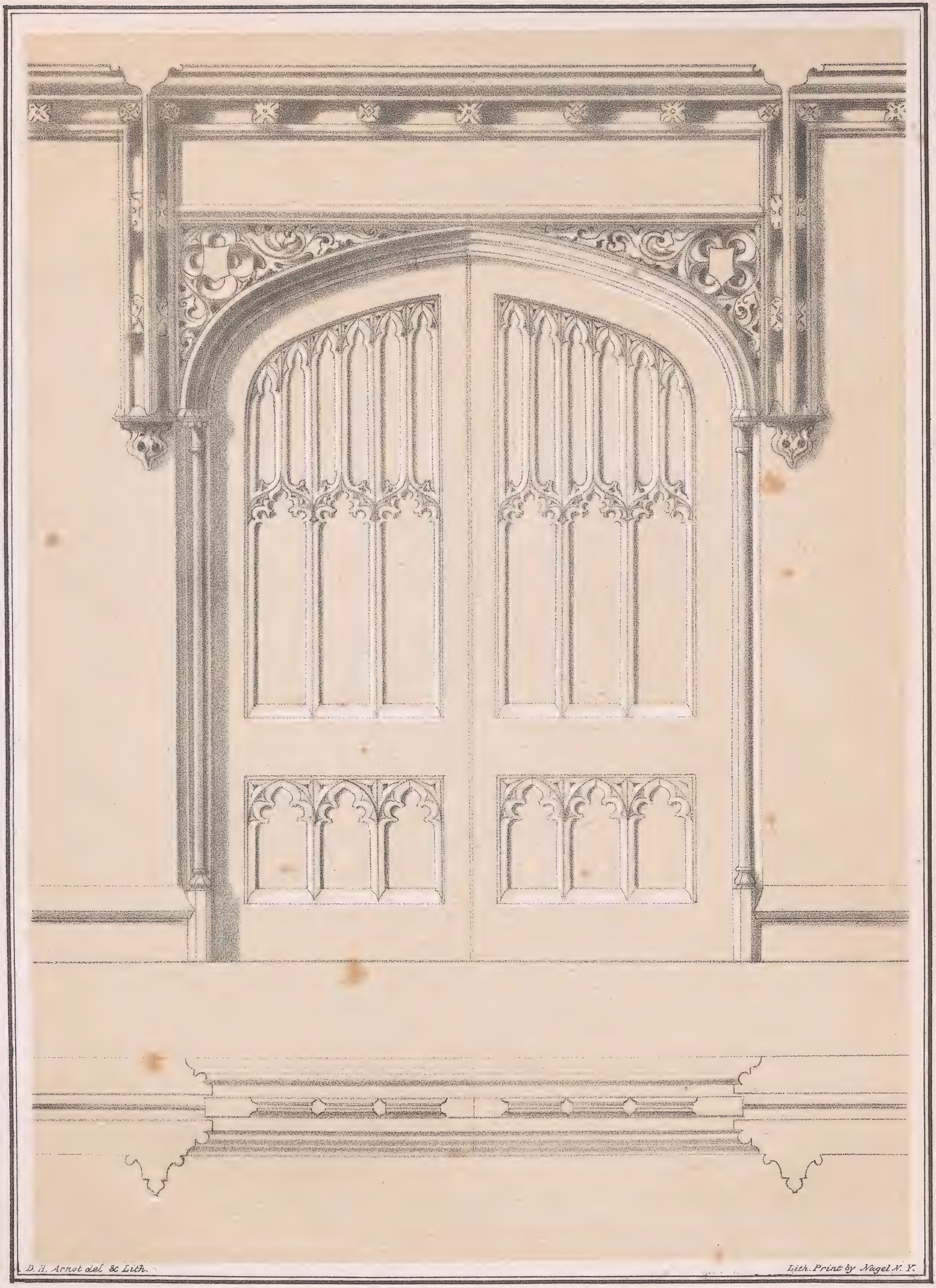


Side + Elevation +

3/8 in: to the Foot.



Plan of Chimney Breast to a 3/4 Scale.

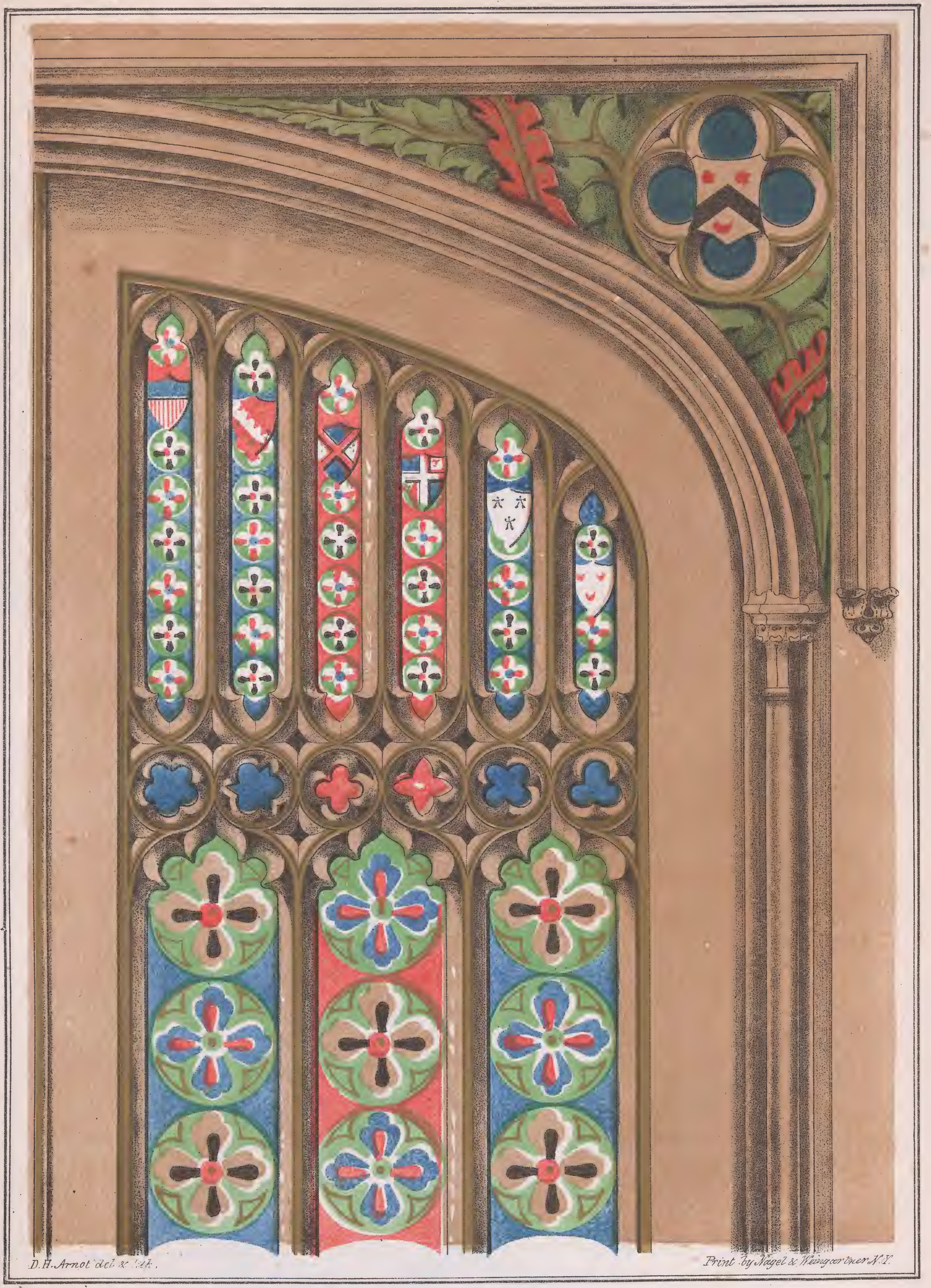


D. H. Arnot del. & Lith.

Lith. Print by Nagel N. Y.

Plan and Elevation of Sliding Doors.

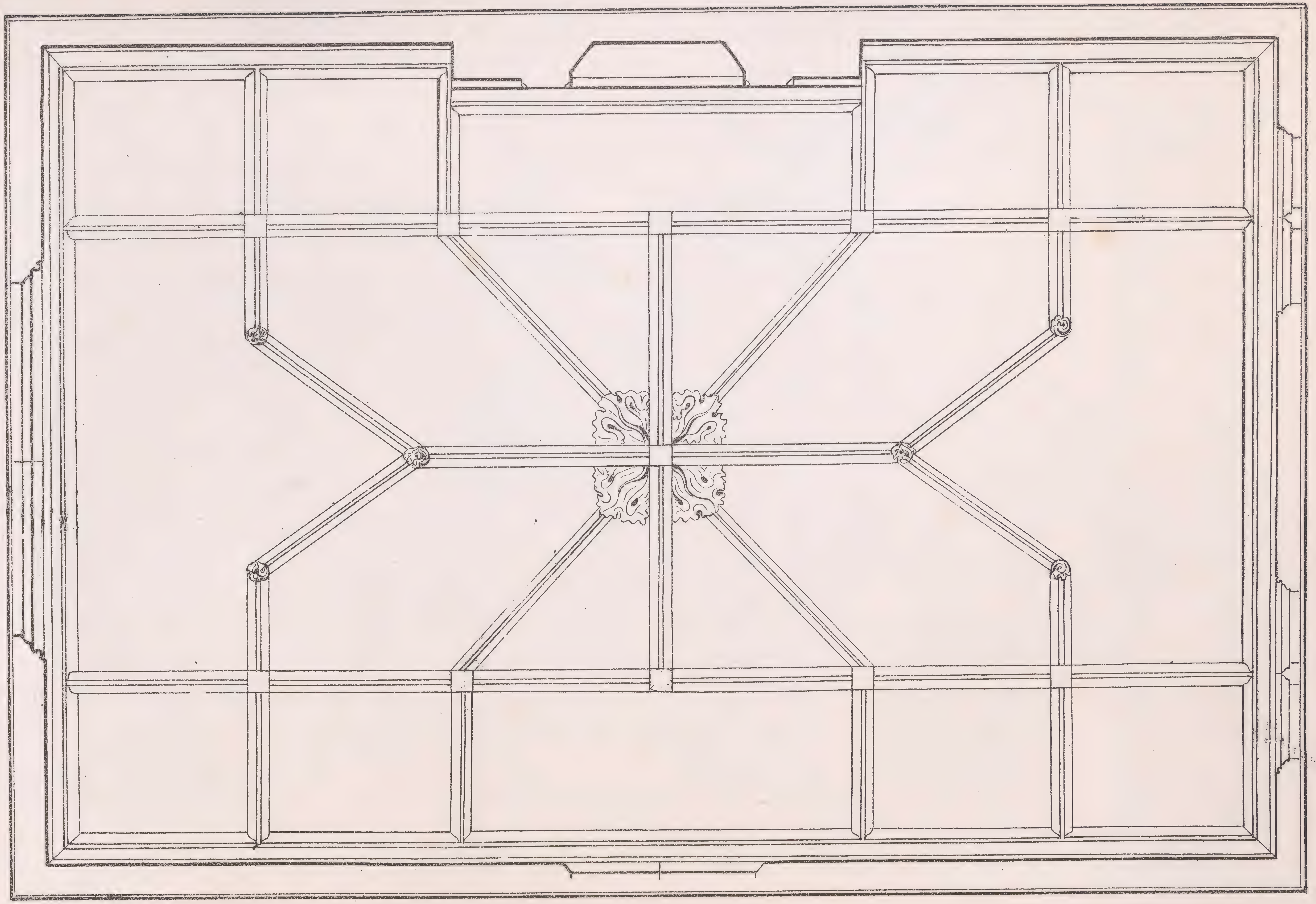
Scale ½ inch to the foot.



D. H. Arnot del. & lith.

Print. by Nagel & Weingaertner N.Y.

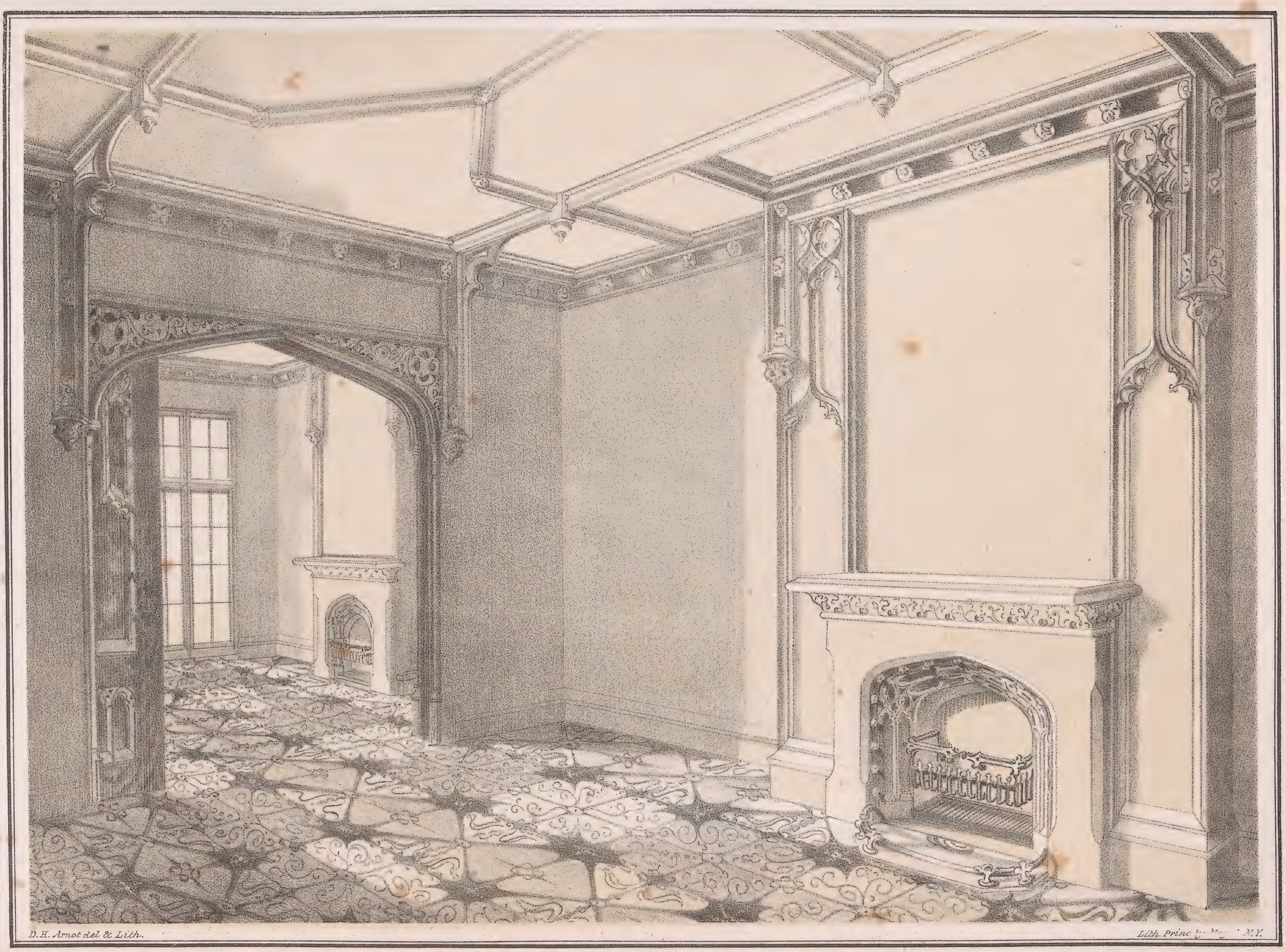
Door Pl. 14 enlarged & illuminated.



Plan of Parlor

Scale 3/8 inch to the Foot

Pl. 16.

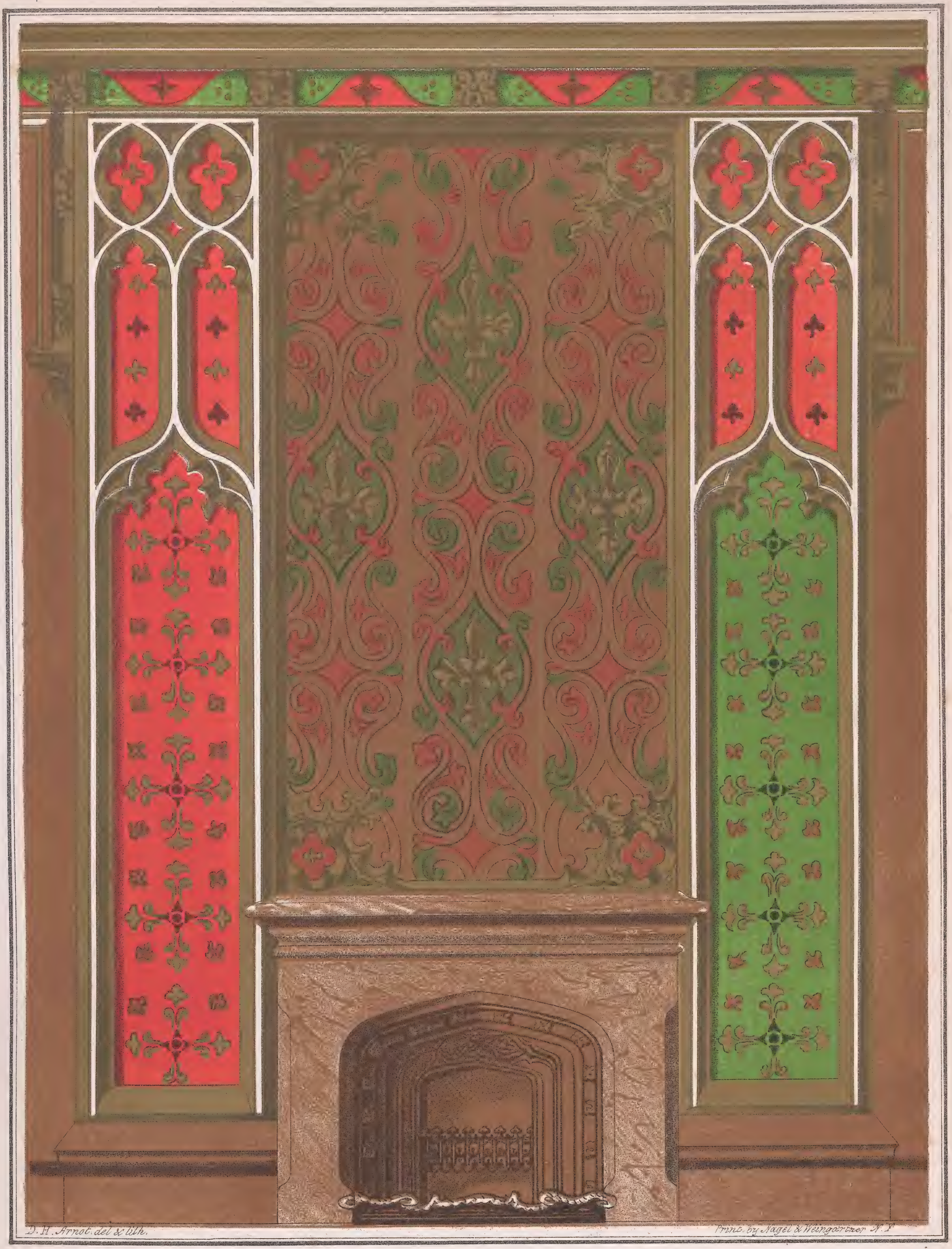


D. H. Arnot del. & Lith.

Lith. Print. by Nagel N.Y.

Perspective of Parlor.

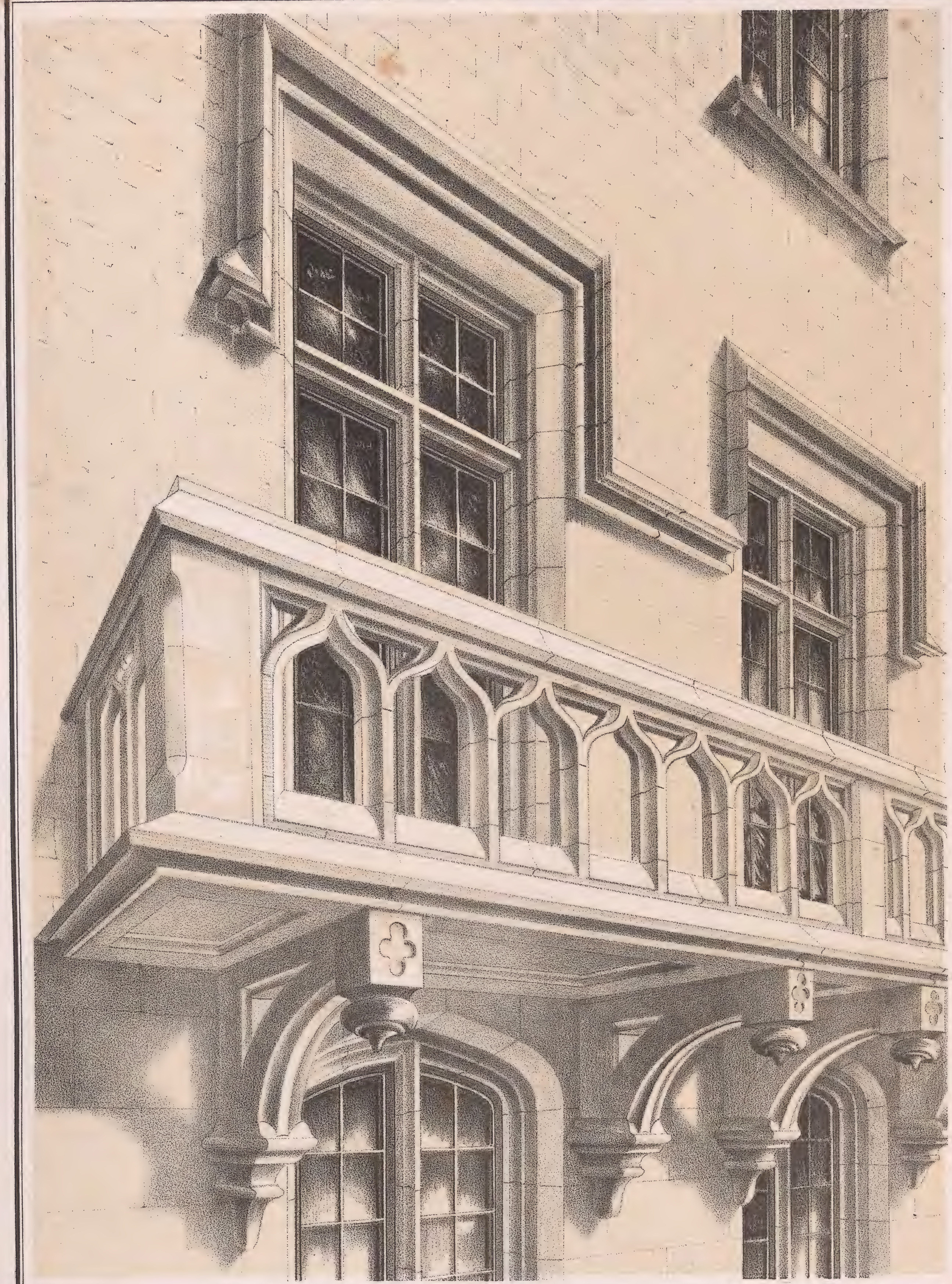
2nd. View.



D. H. Arnot. del & lith.

Print. by Nagel & Weingærtner N. Y.

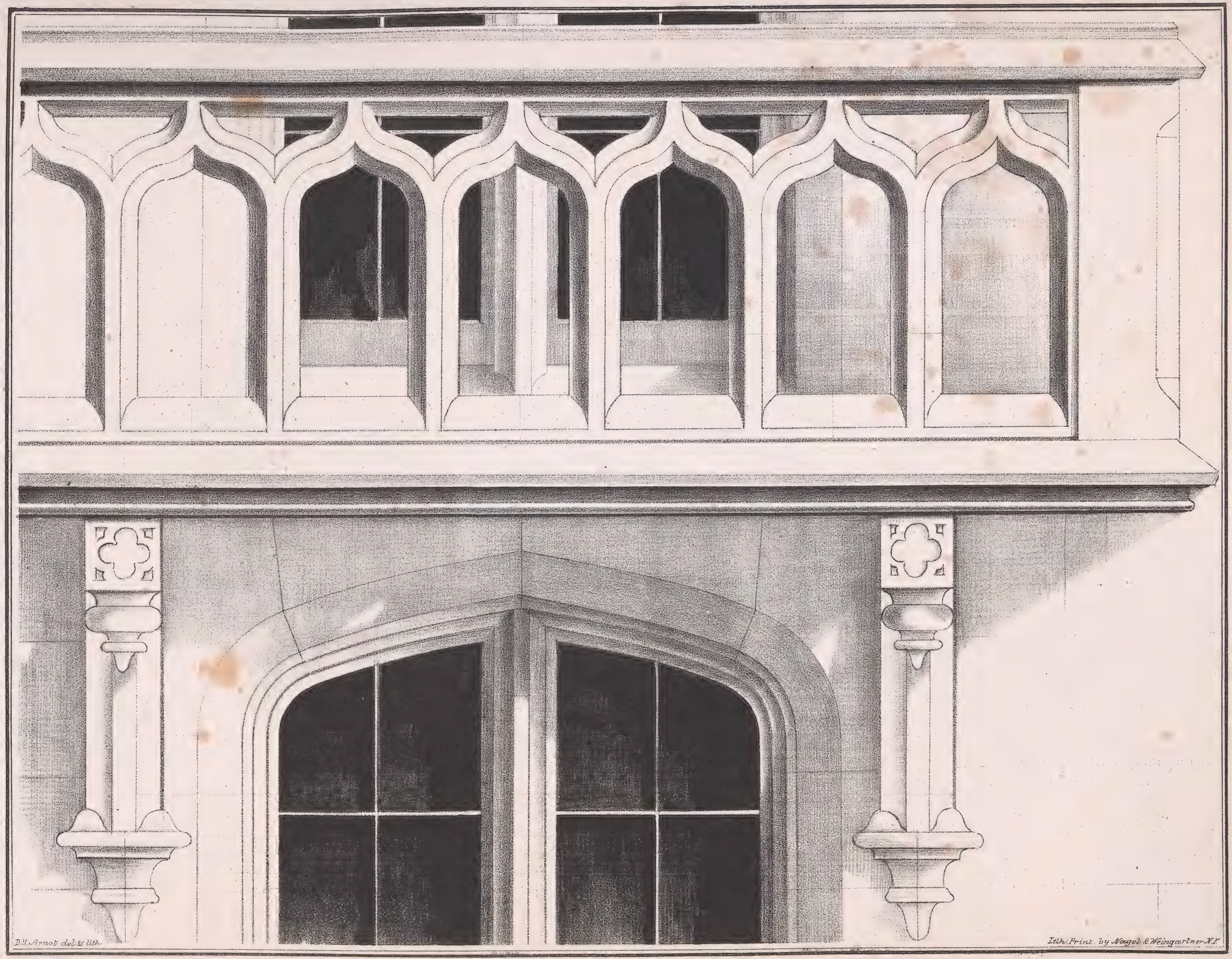
Chimney Breast Pl. 16 enlarged & illuminated.



D. H. Arnot del & lith

Lith. Print. Nagel & Weingaertner N. Y.

Perspective of First Story Windows and Balcony

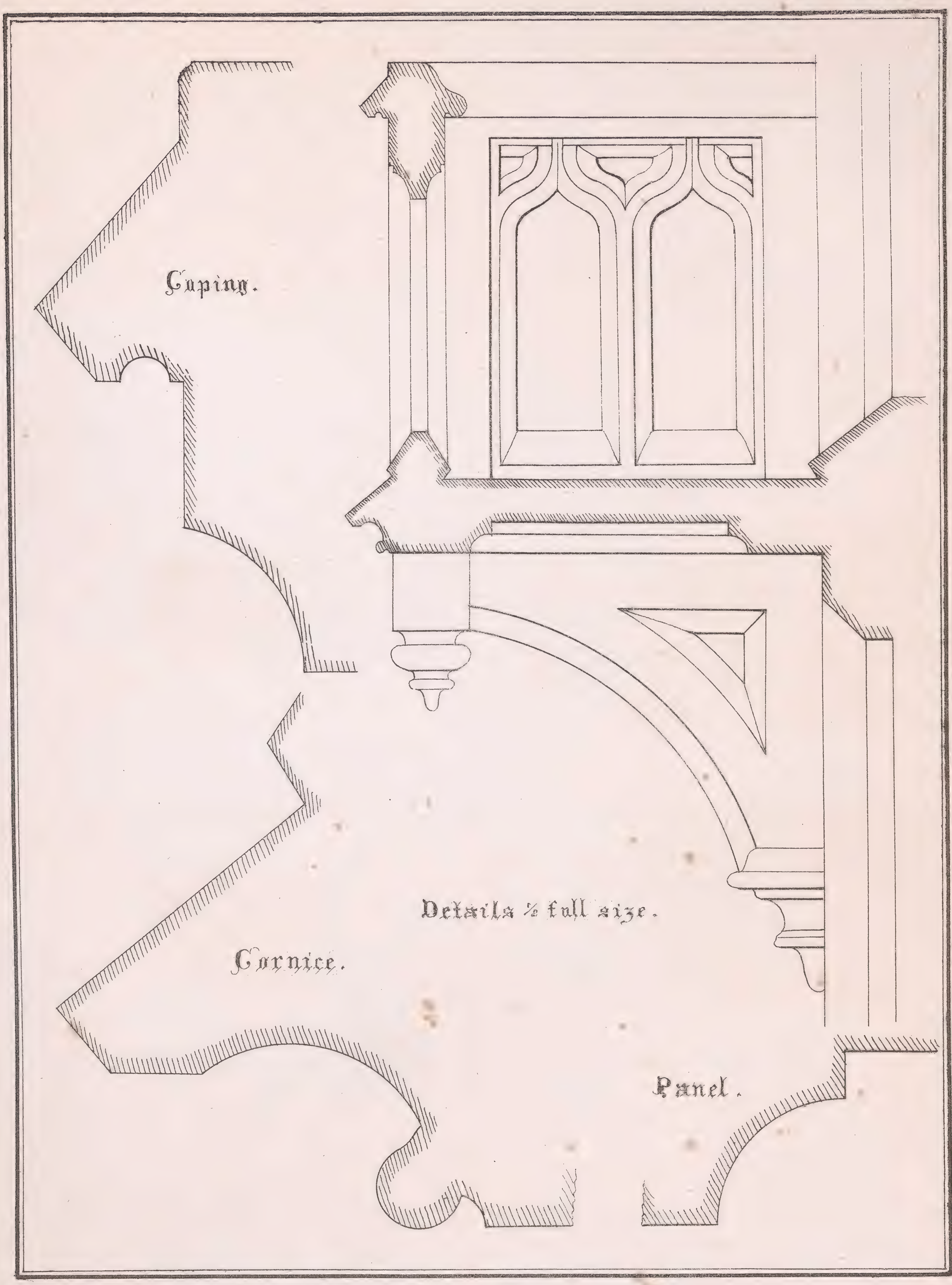


D. H. Arnot del & lith

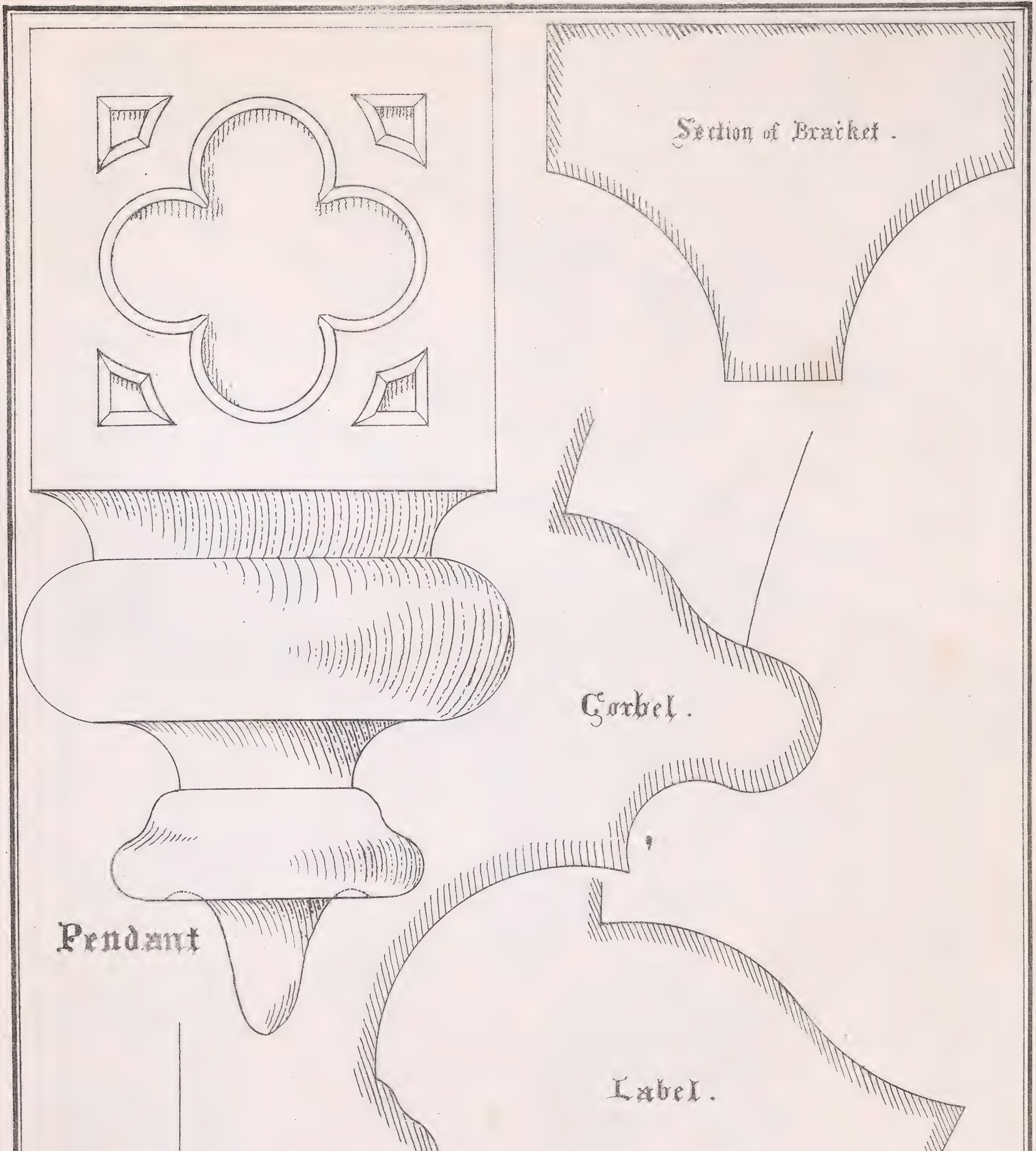
Lith. Print. by Nagel & Weingærtner N.Y.

Elevation of Balcony.

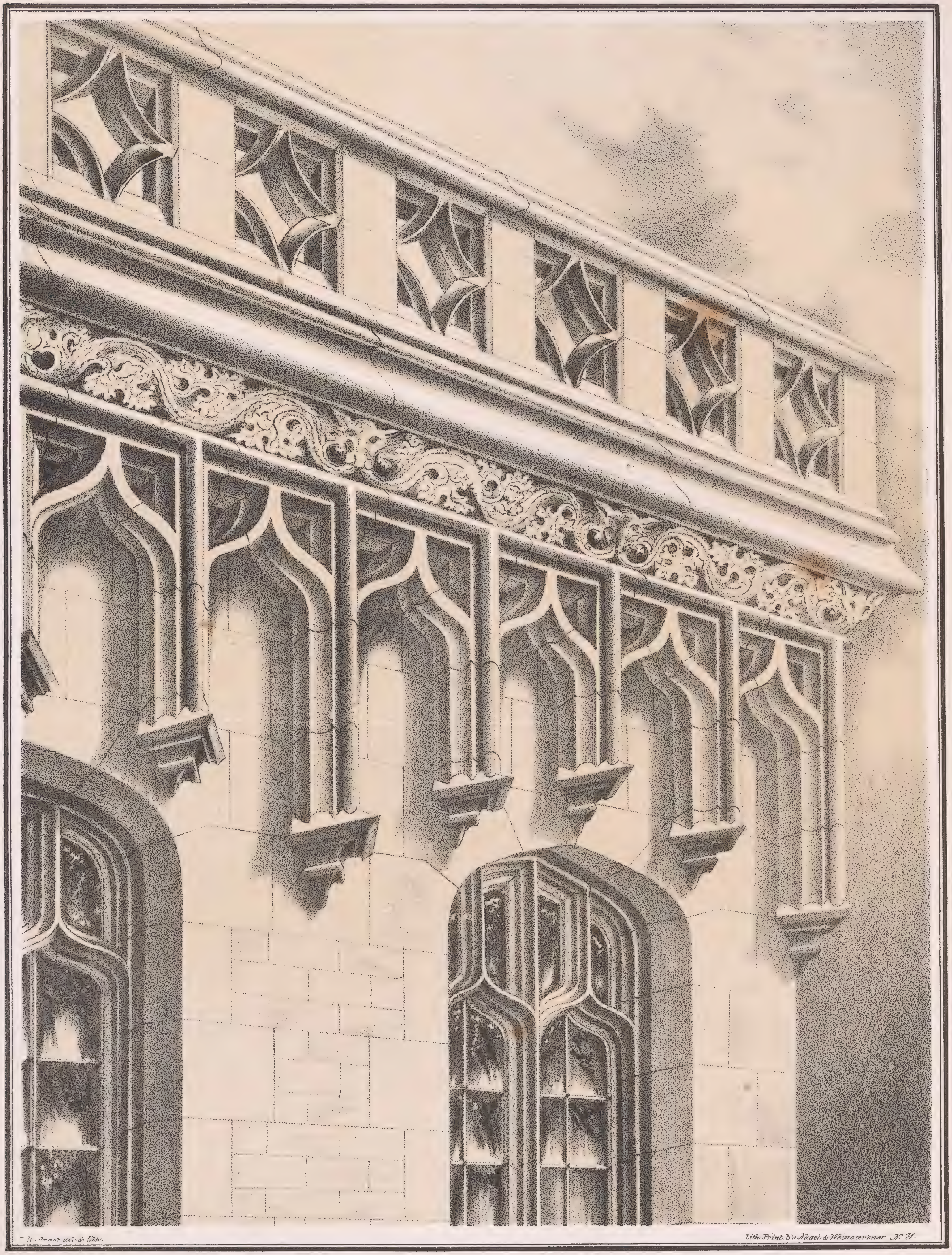
Scale 1 inch to the Foot.


Coping.
Details ½ full size.
Cornice.
Panel.

Section of Balcony *
Scale 1 inch to the Foot.


Section of Bracket.
Corbel.
Pendant
Label.

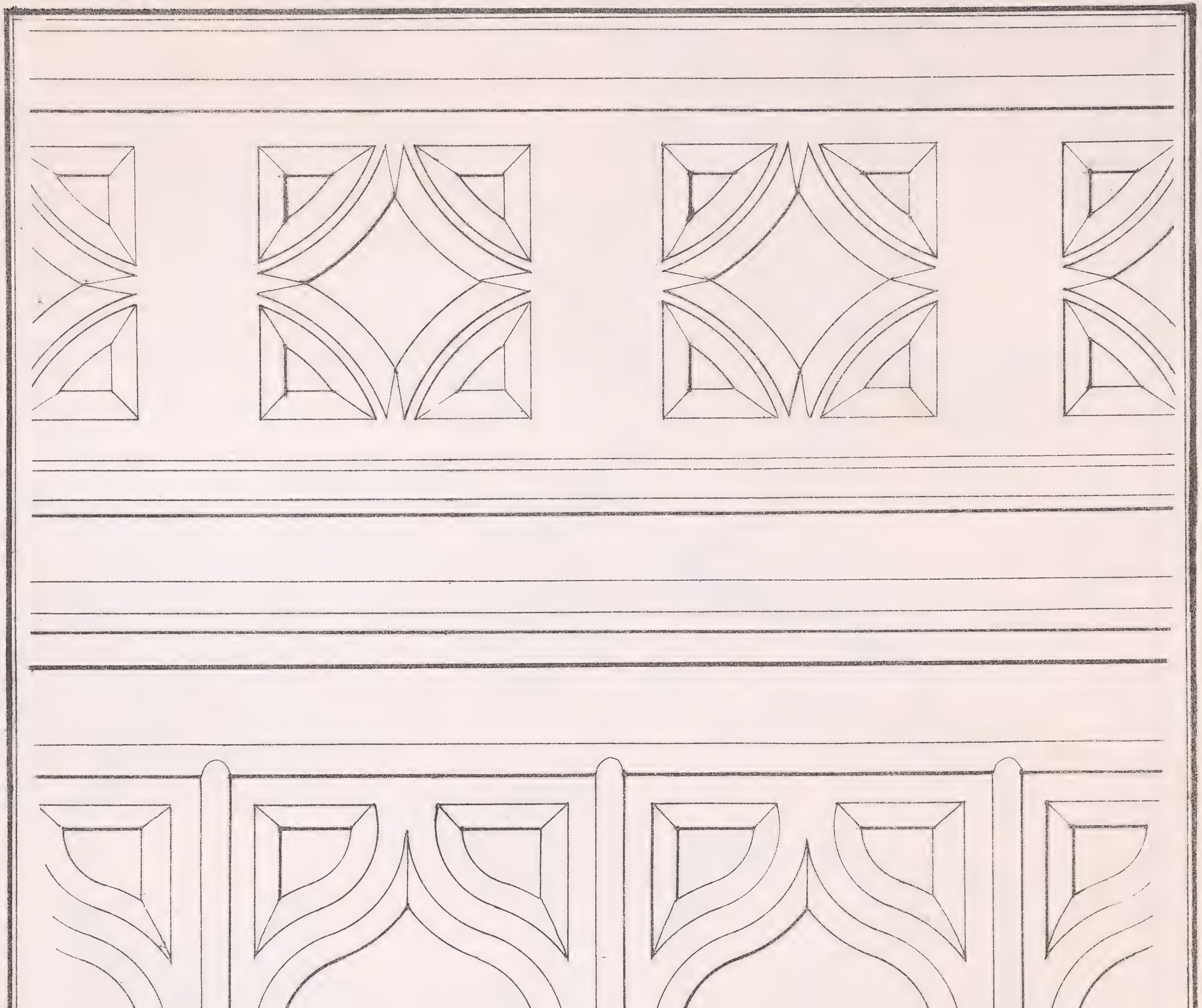
Balcony Details.
½ full size.



D. H. Arnot del. & lith.

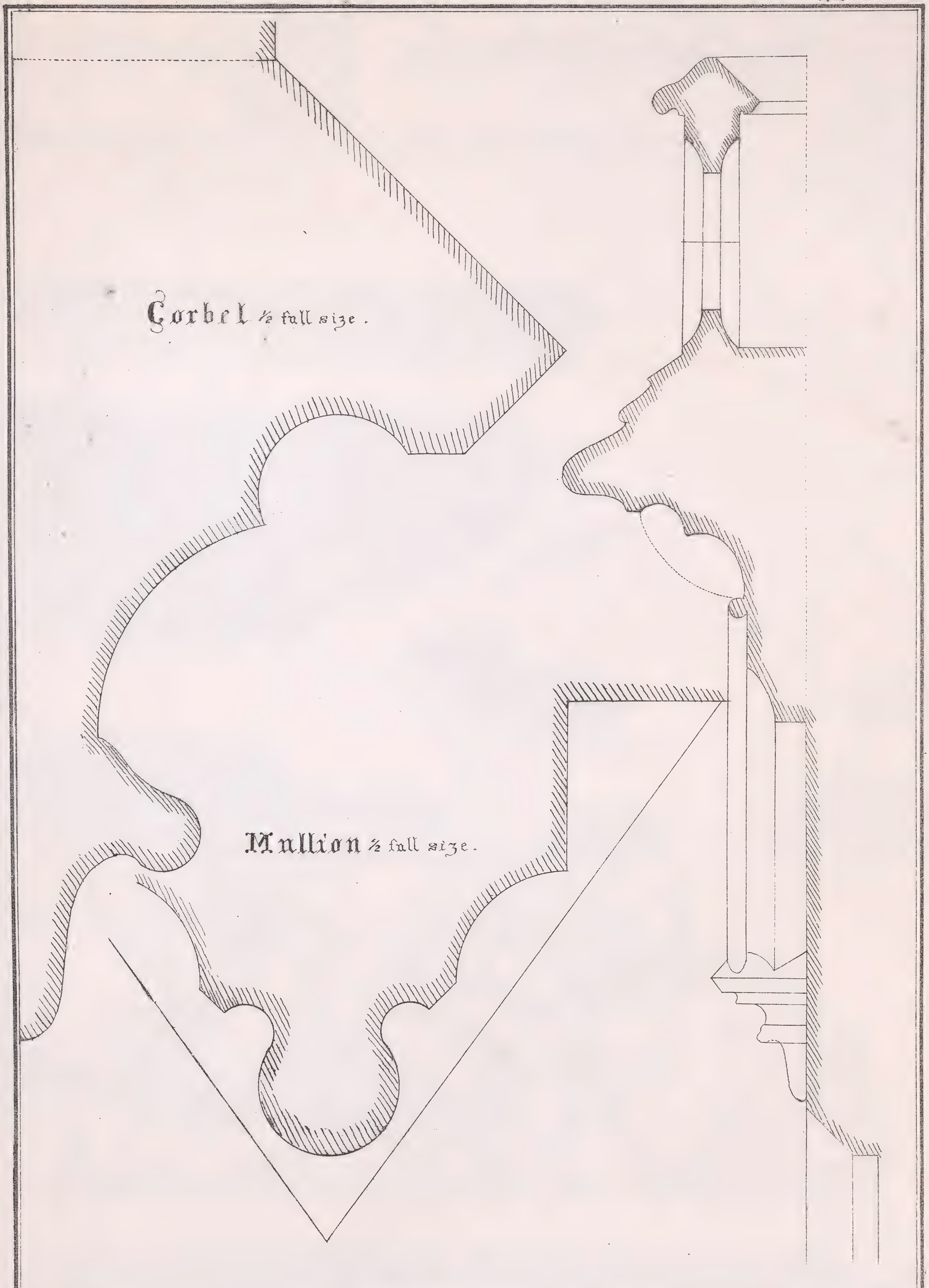
Lith. Print. by Nagel & Weingaertner N. Y.

Perspective of Cornice & Parapet

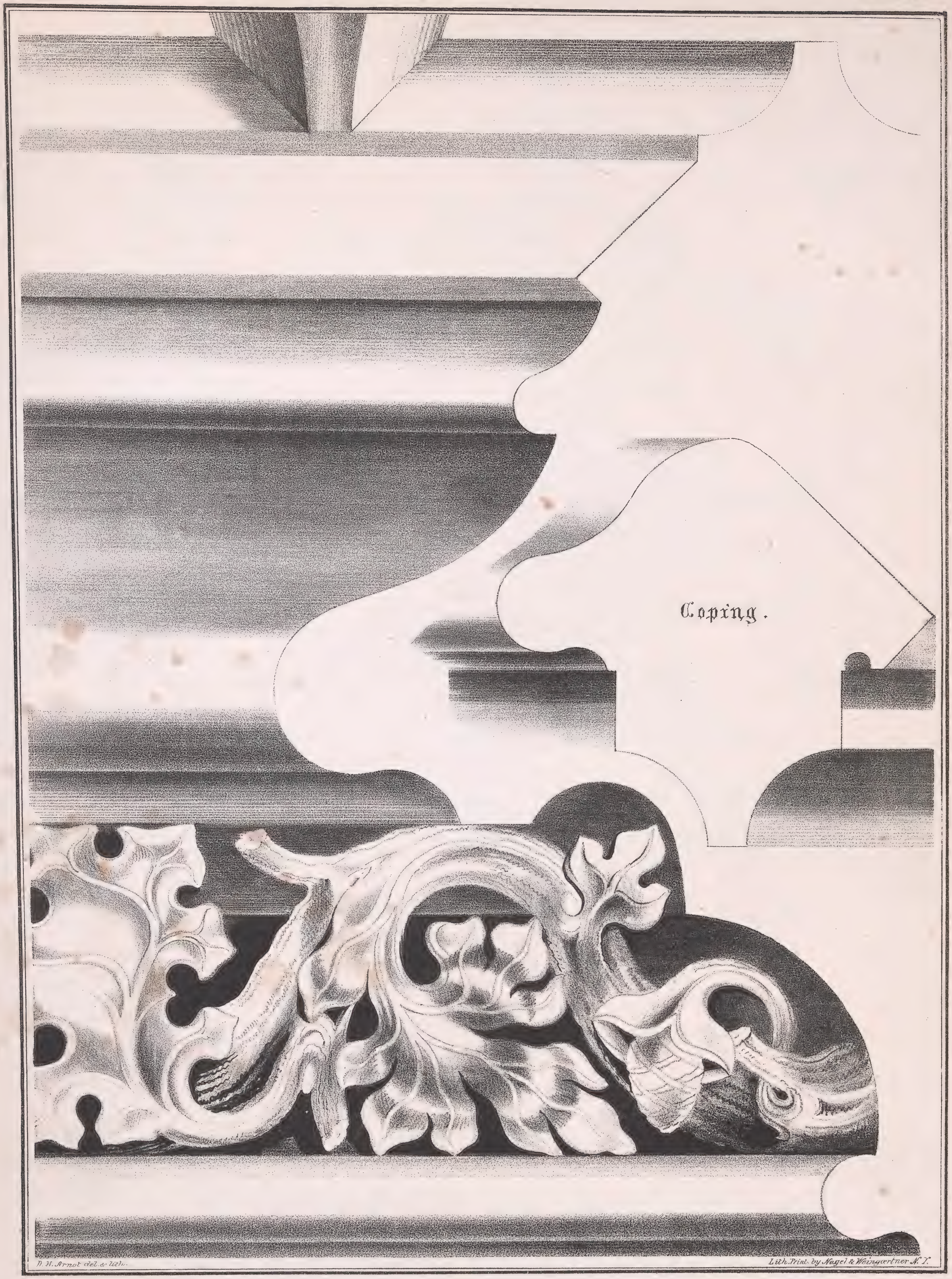


Elevation of Cornice and Parapet.

Scale 1 inch to the Foot


Corbel ½ full size.
Mullion ½ full size.

Section of Cornice
- 1 in: = 1 Foot -

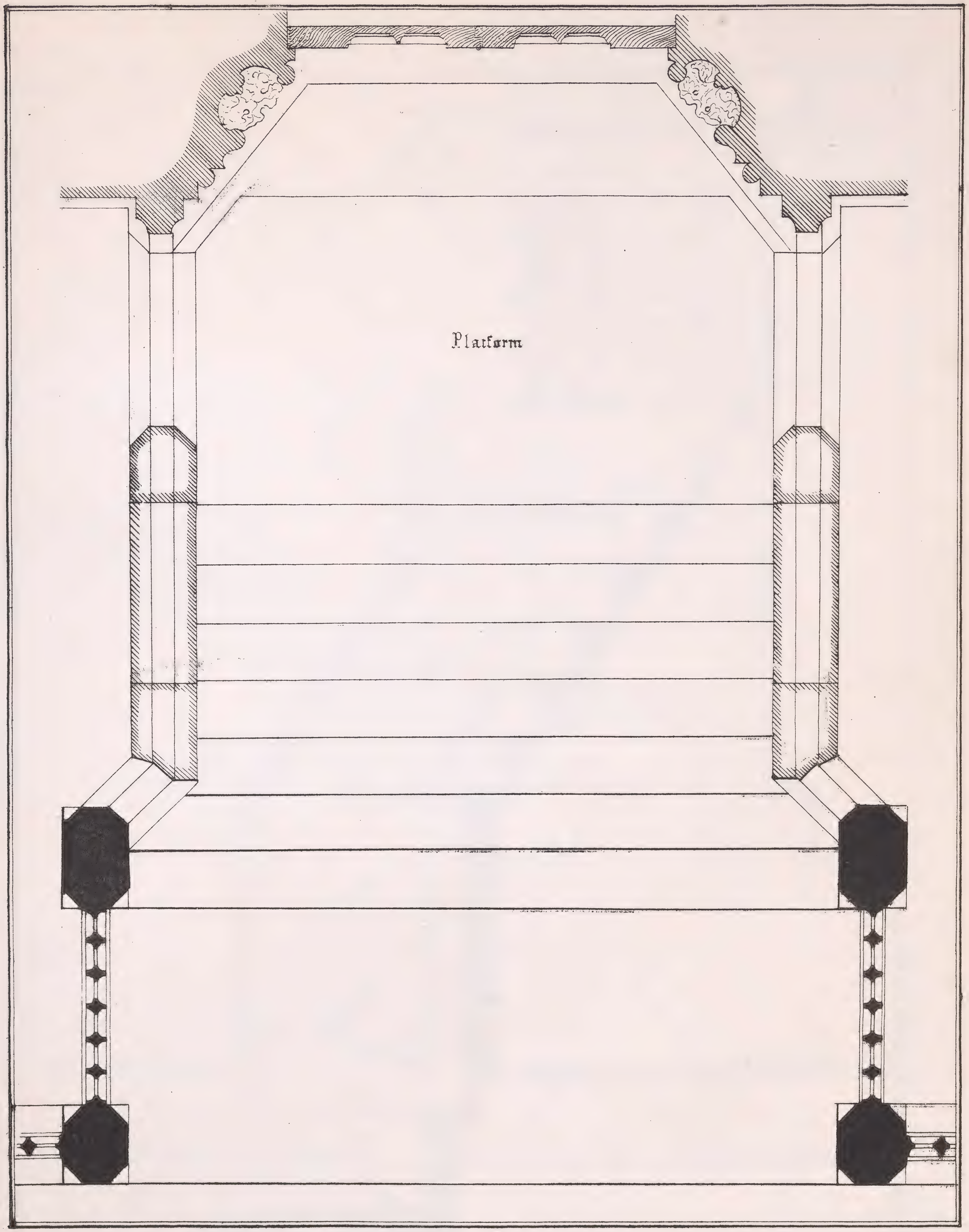


D. H. Arnot del. & lith.

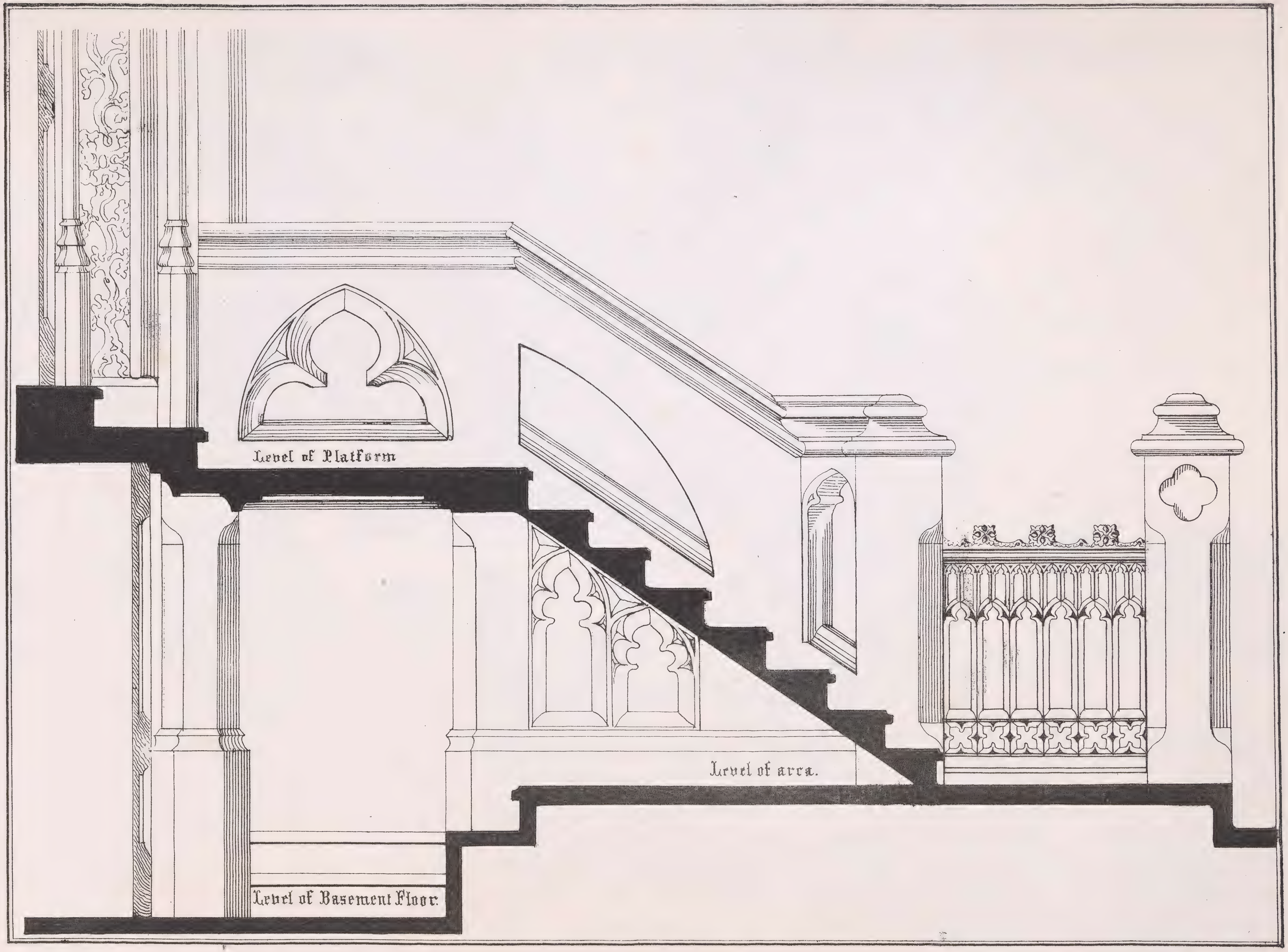
Lith. Print. by Nagel & Weingaertner N.Y.

Elevation & Section of Cornice.

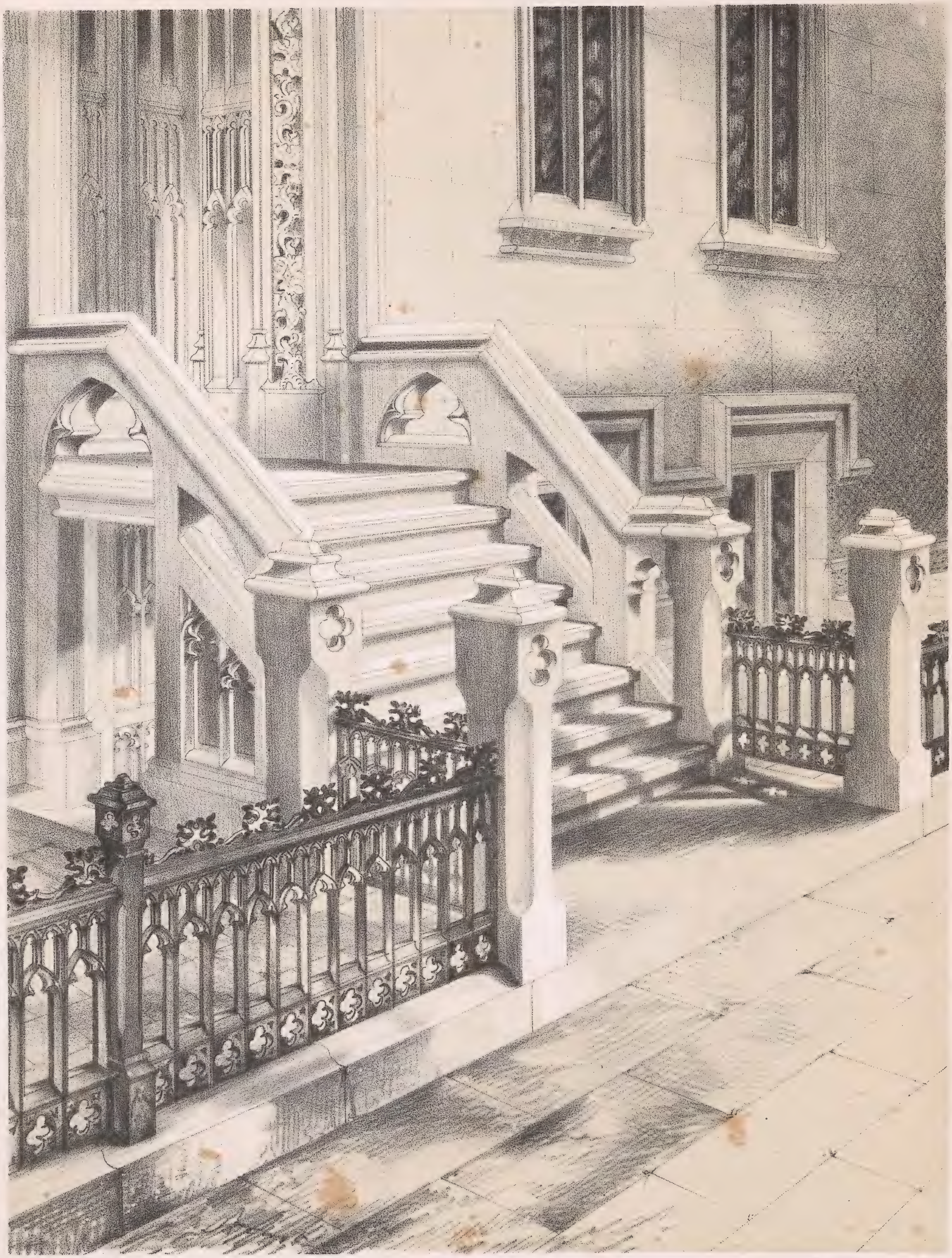
½ full size.



Plan of Stoop
Scale ½ inch to the Foot


Level of Platform
Level of area.
Level of Basement Floor.

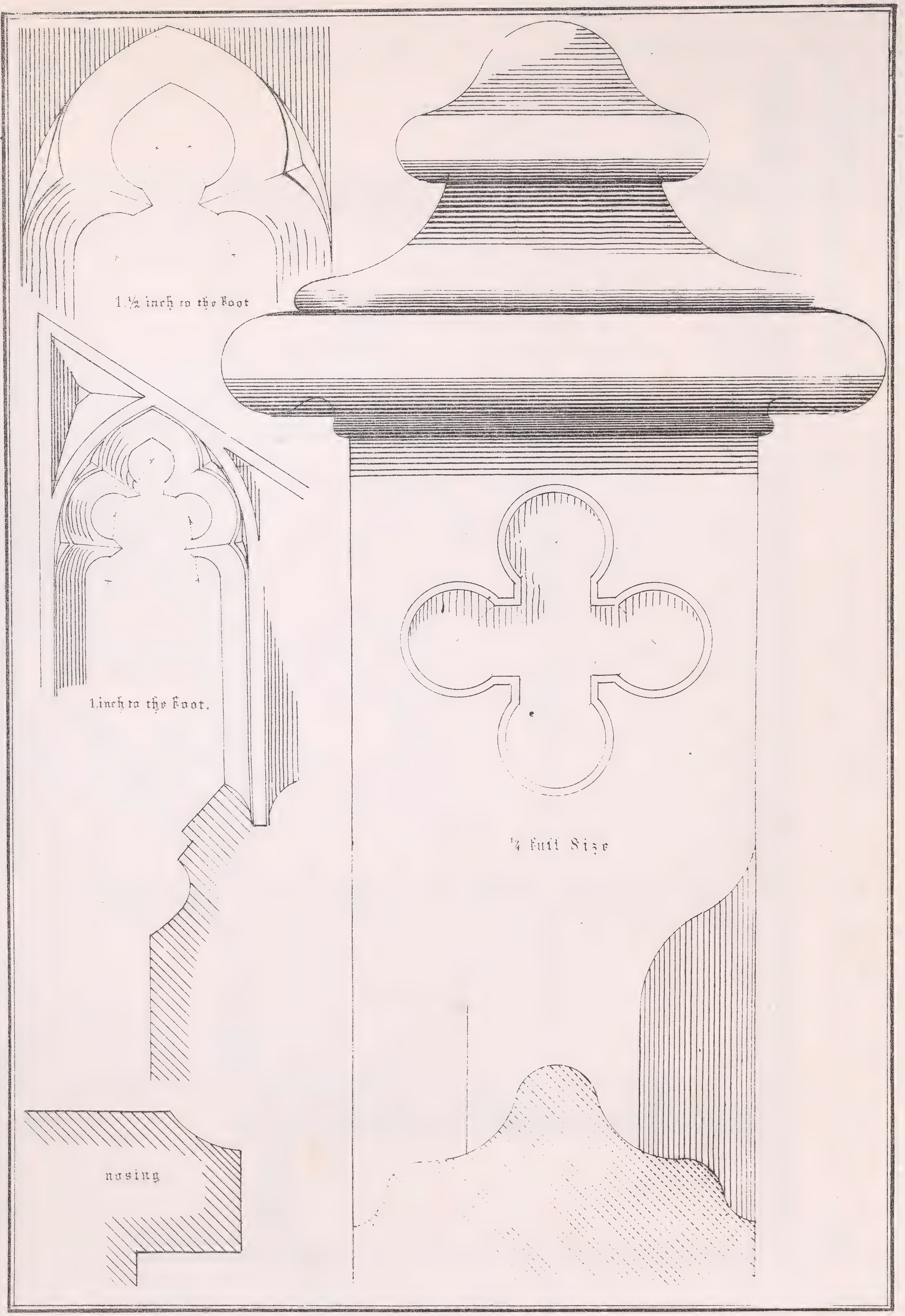
Section of Stoop
Scale ½ inch to the foot



D.H. Arnot del & lith.

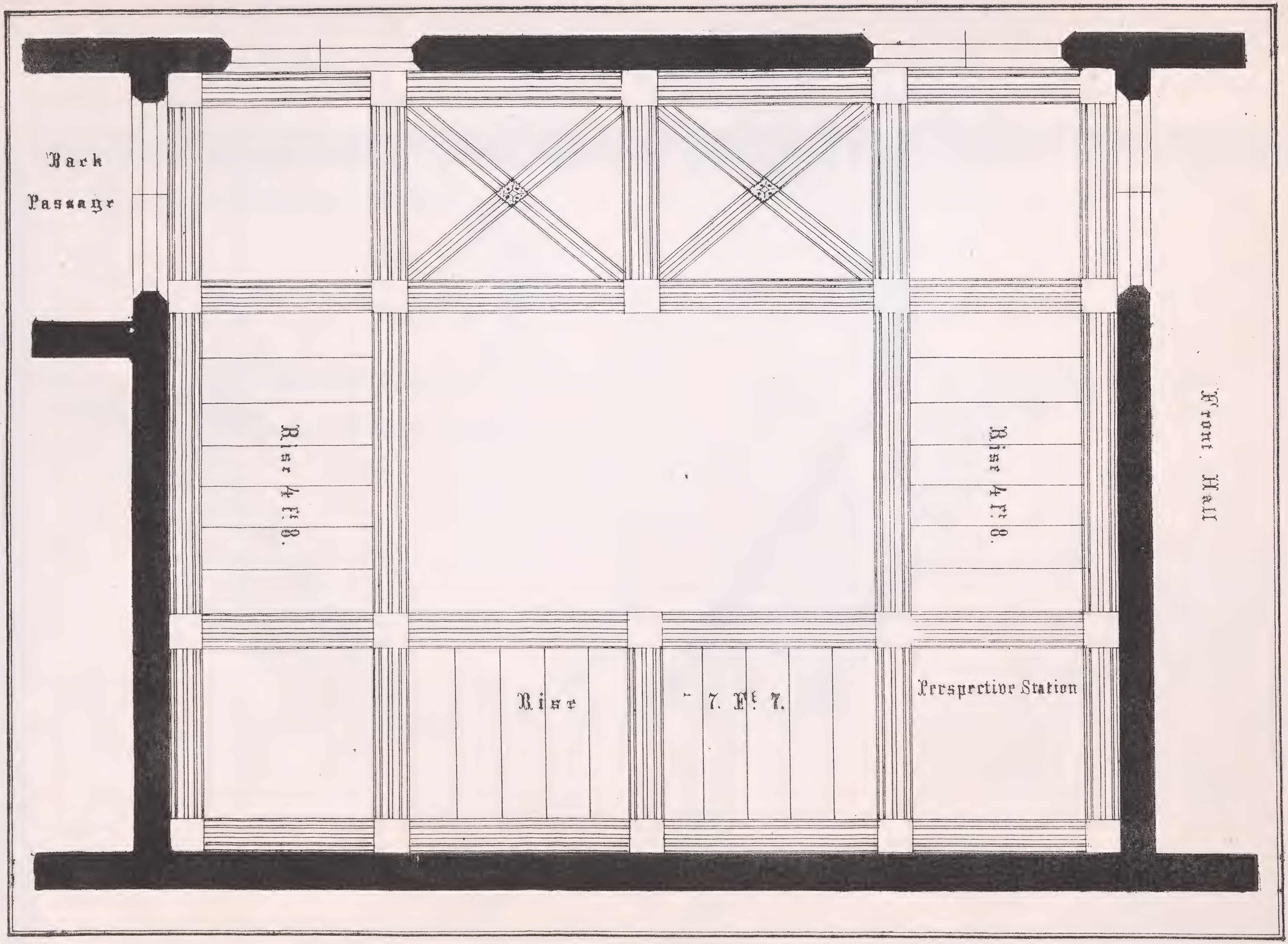
Print by Nagel & Weingærtner N.Y.

Perspective of Stoop.


1 ½ inch to the Foot
1 inch to the Foot.
¼ full Size
nosing

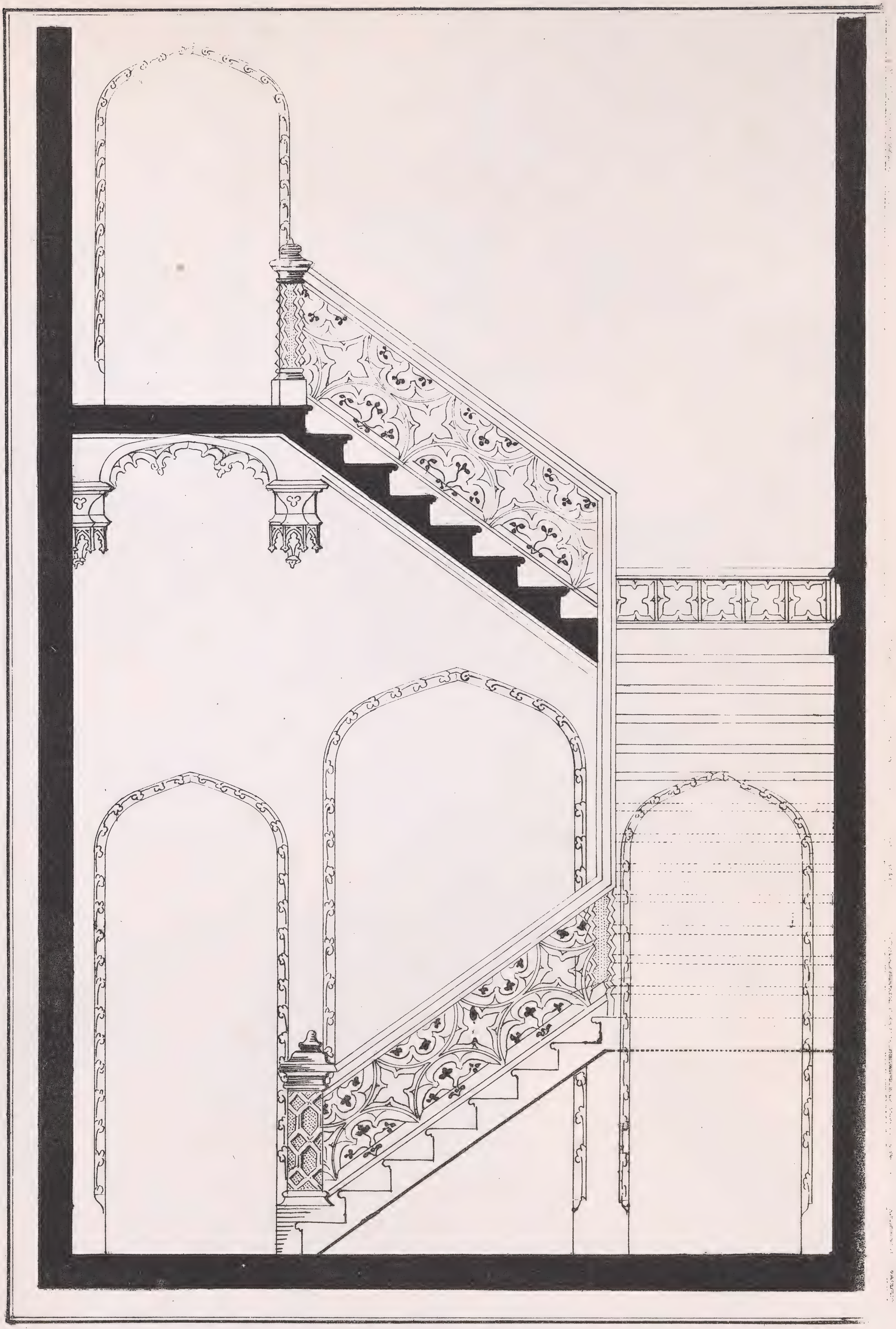
Details of Stoop.

Pl. 29


Back
Passage
Rise 4 Ft. 8.
Rise 4 Ft. 8.
Front. Hall
Rise
7. Ft. 7.
Perspective Station

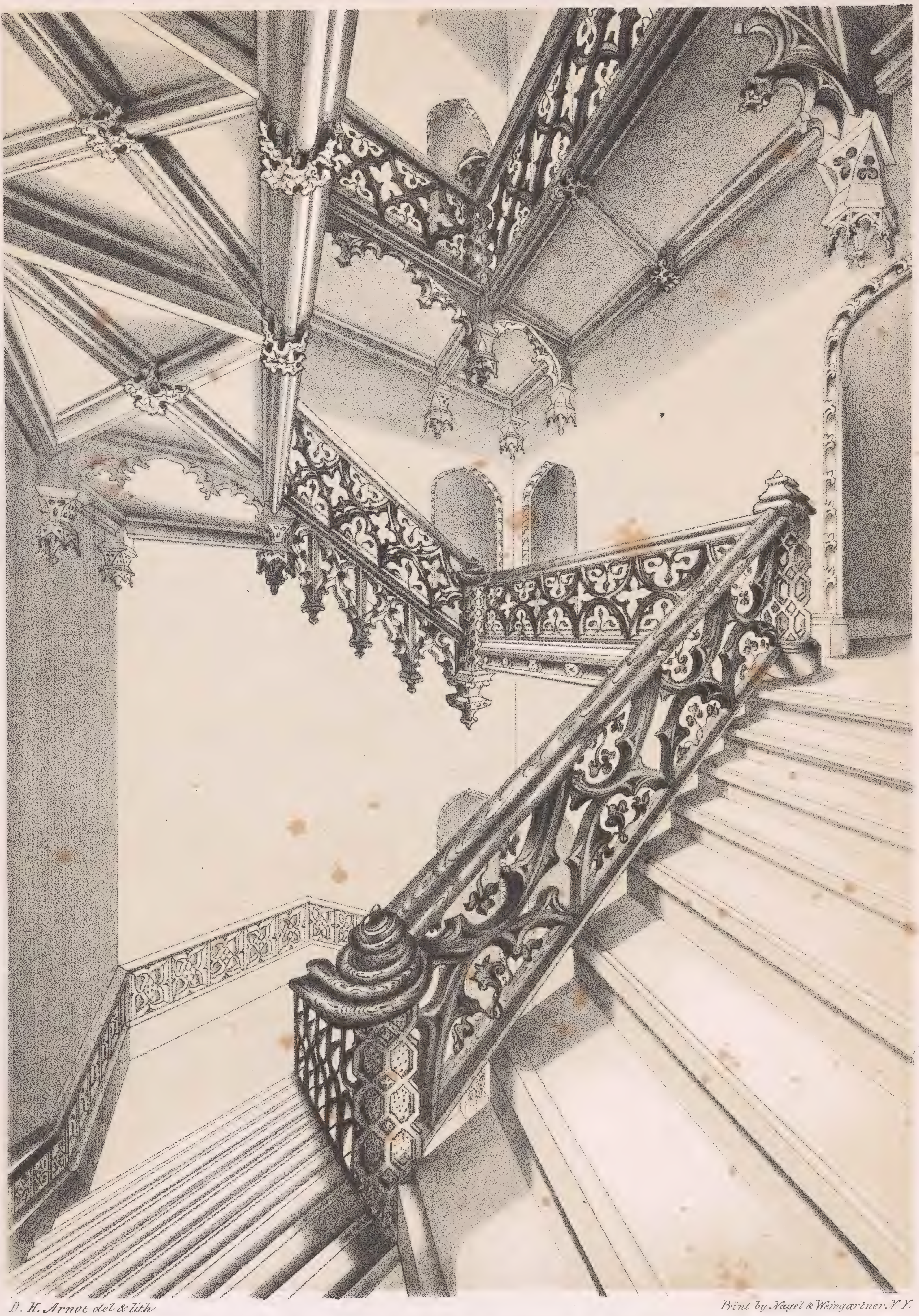
Plan of Staircase

Scale ⅜ inch to the foot



Section of Staircase

Scale 3/8 inch to the Foot

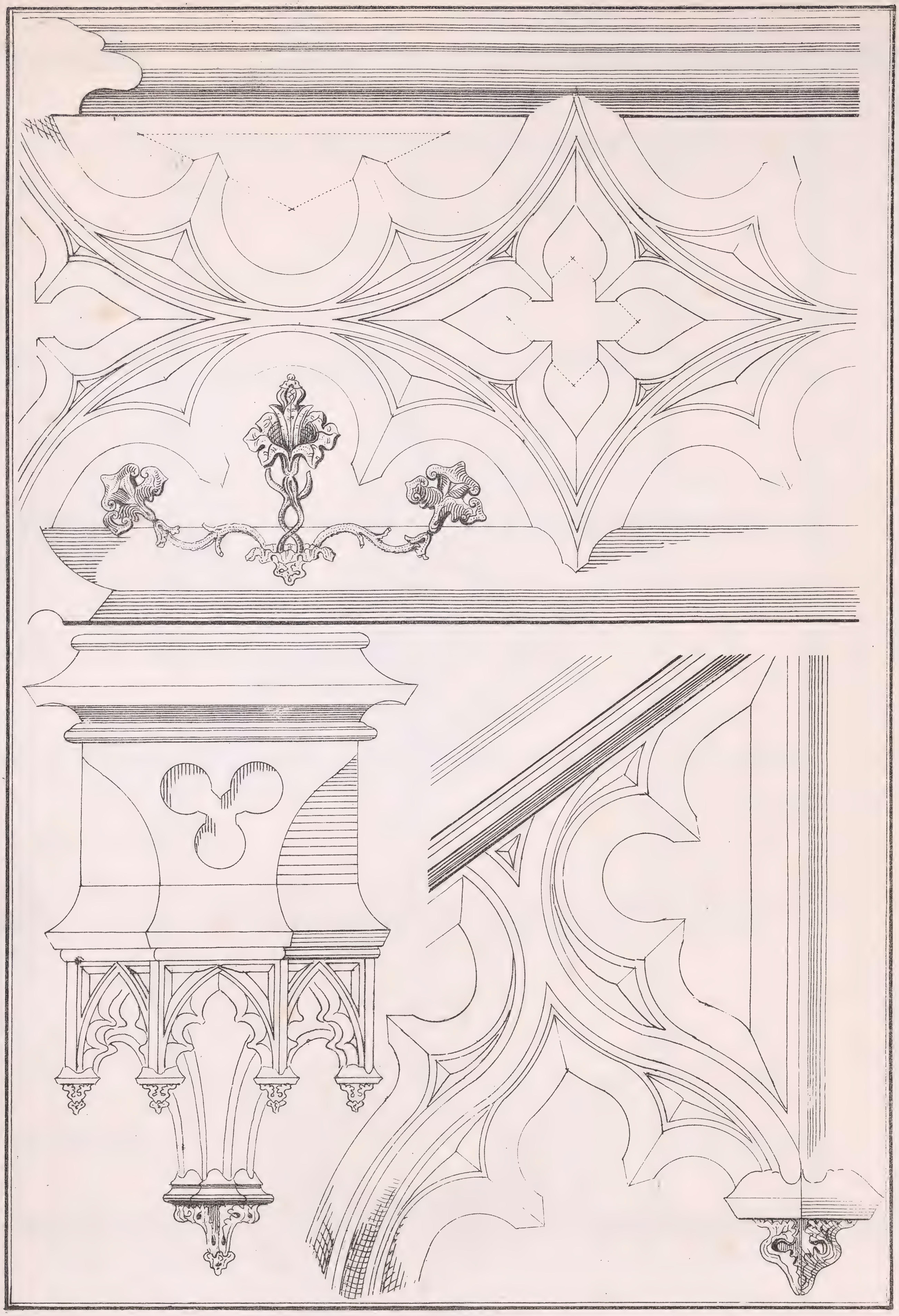


D. H. Arnot del & lith

Print by Nagel & Weingærtner N.Y.

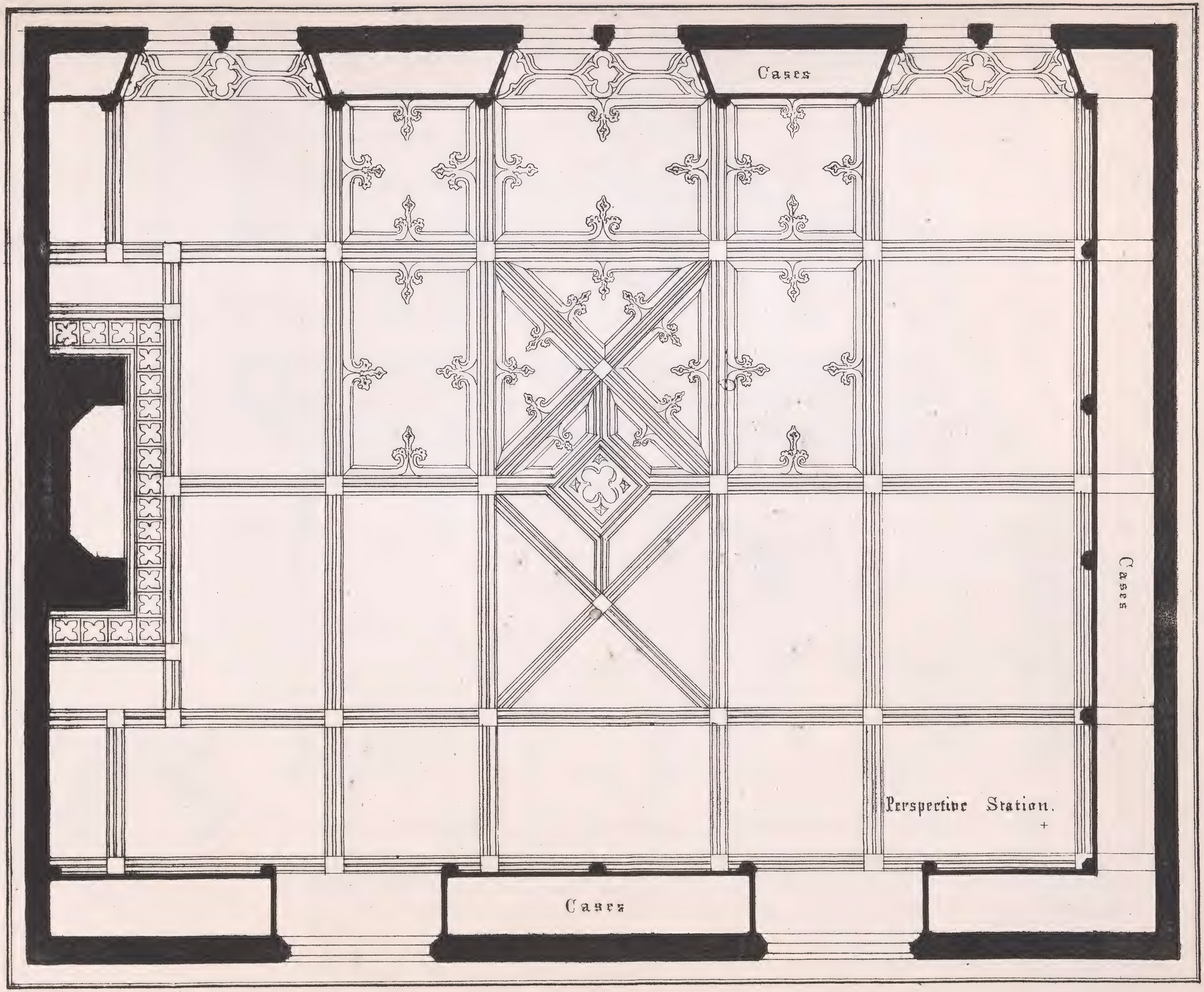
Perspective of Staircase.

2d Example.



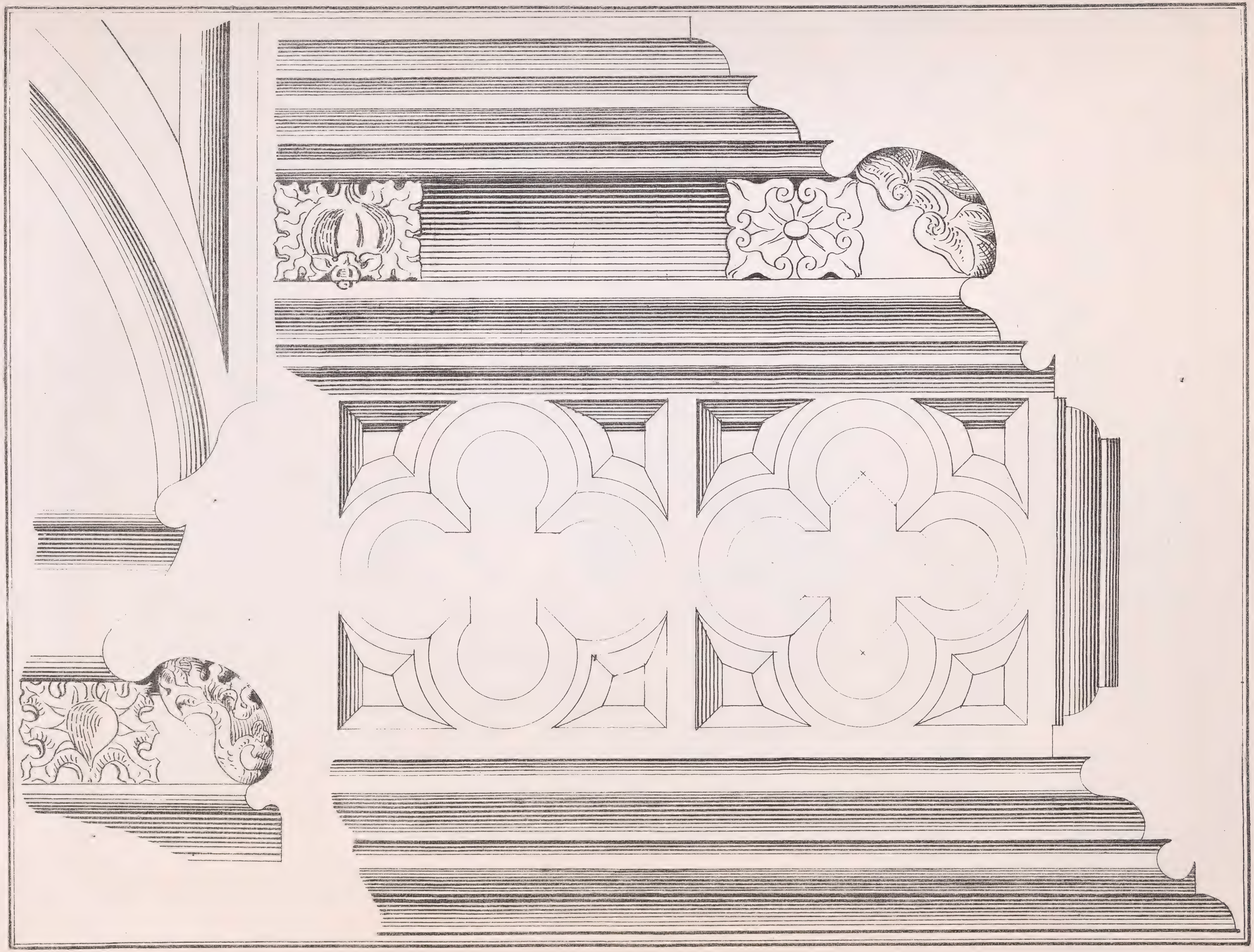
Details of railing & pendent

Scale 2 inch to the foot


Cases
Cases
Cases
Perspective Station.

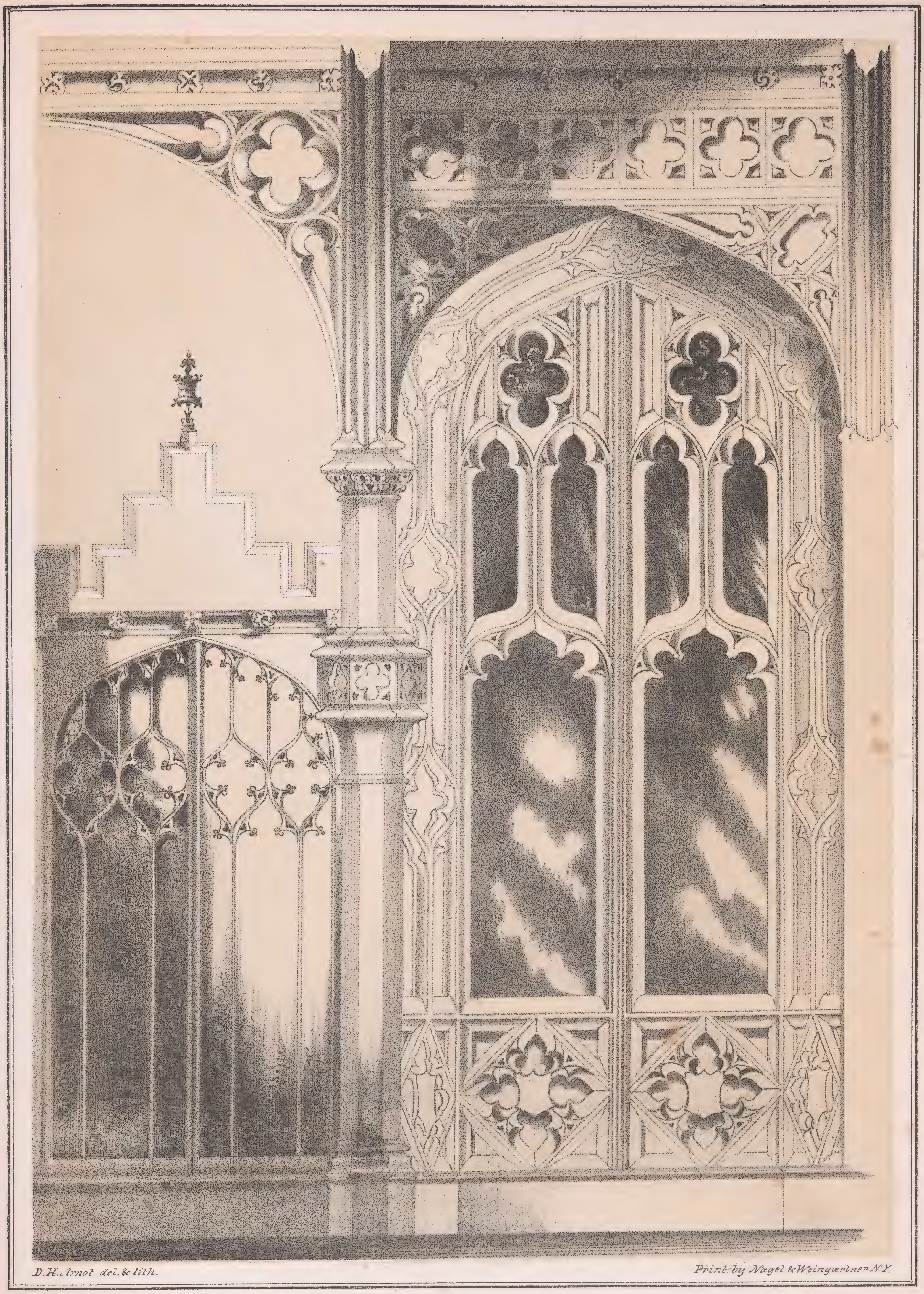
Plan of Library

Scale to inch to the foot



Cornice to Library.

Scale ⅓ full Size

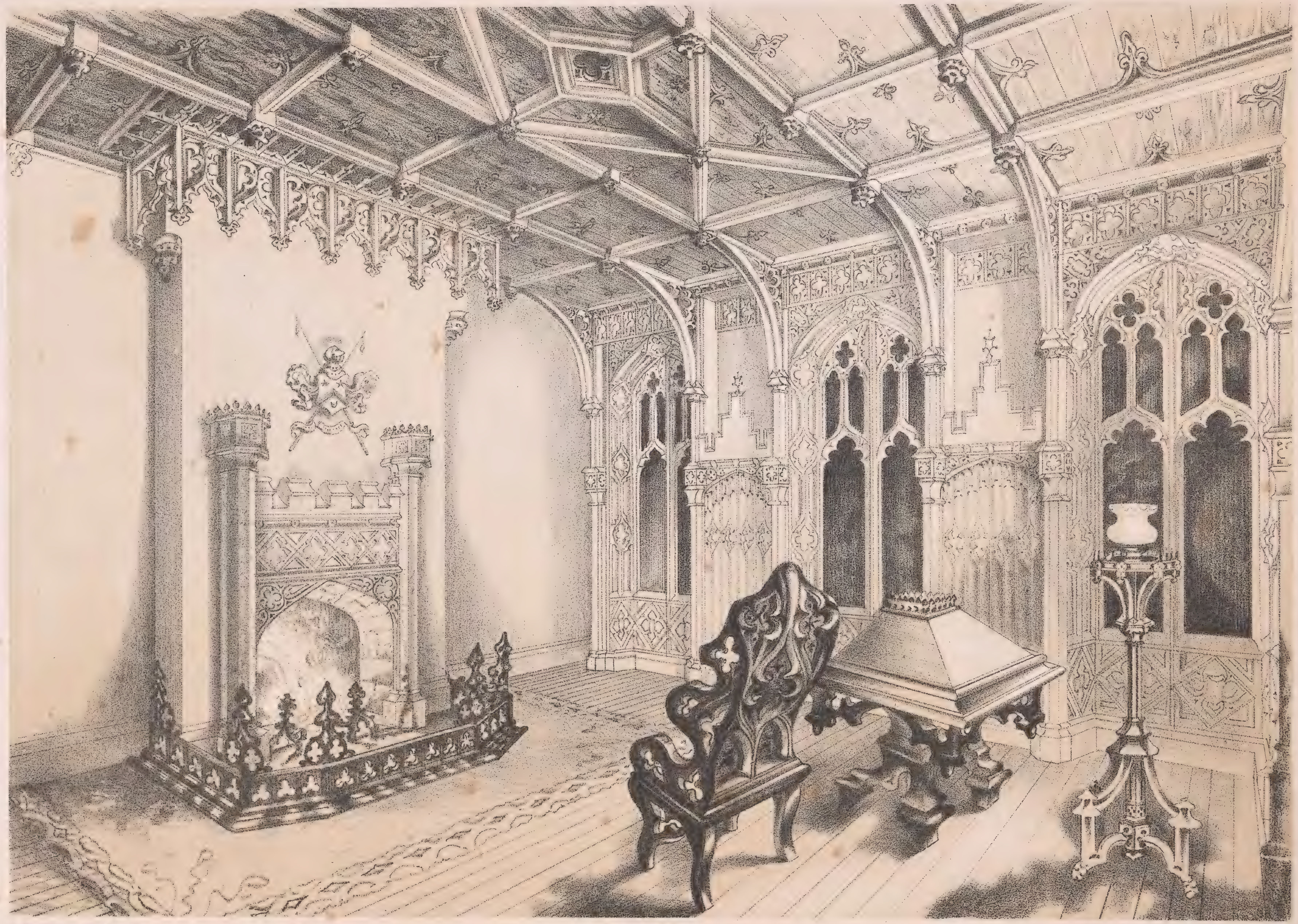


D. H. Arnot del. & lith.

Print. by Nagel & Weingaertner N.Y.

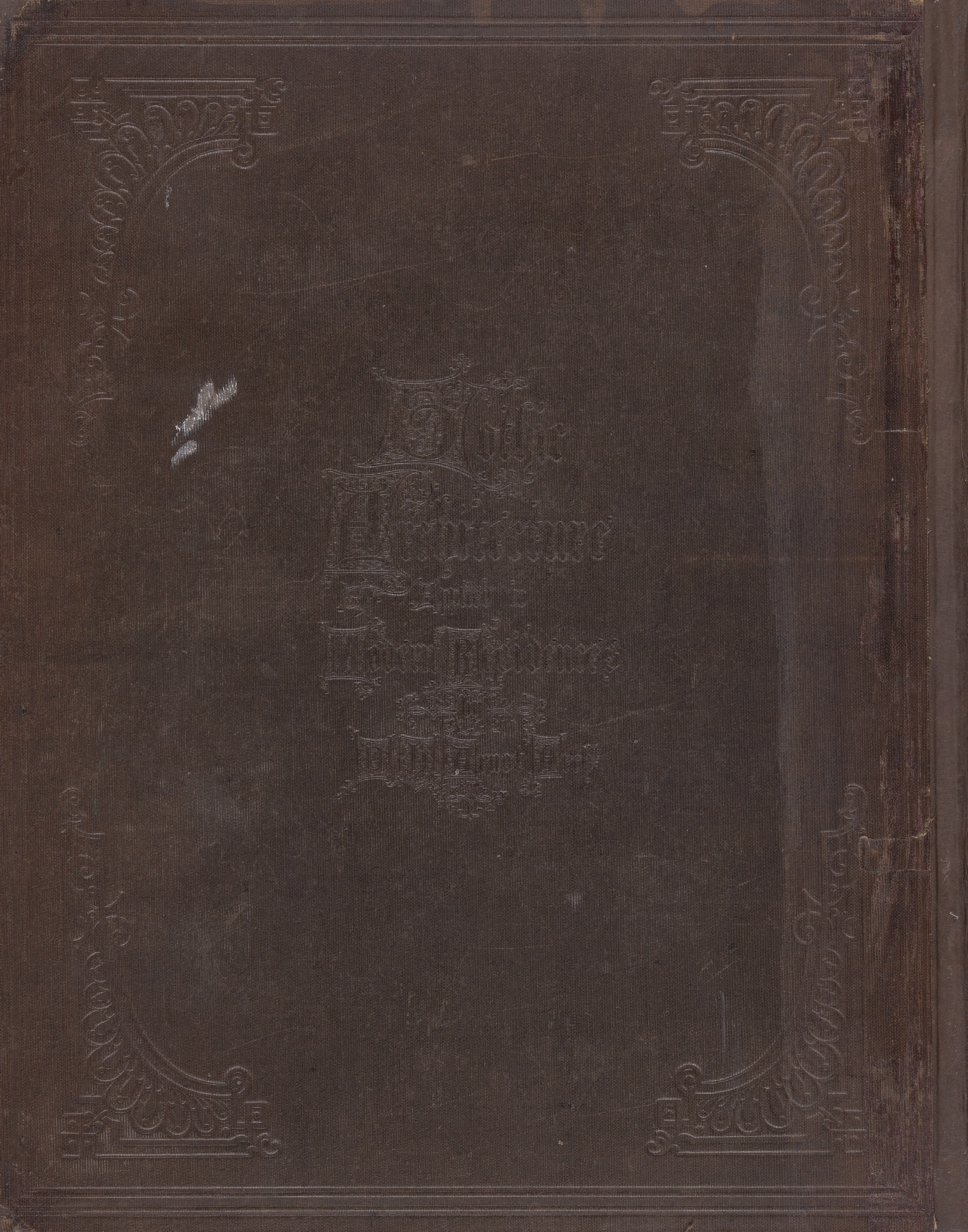
Elevation of Window & Case to Library.

Scale ¾ inch to the Foot.



D.H. Arnot del. & lith.

Print. by Nagel & Weingærtner N.Y.

Perspective of Library.